DIGITAL COMMONS
@ UNIVERSITY OF SOUTH FLORIDA

University of South Florida
Digital Commons @ University of South Florida

USF Tampa Graduate Theses and Dissertations | USF Graduate Theses and Dissertations

March 2024

From Displacement to Intersubjectivity: A Phenomenology of Sound in Classic Film Noir

Thomas Goodchild
University of South Florida

Follow this and additional works at: https://digitalcommons.usf.edu/etd

Part of the Film and Media Studies Commons, and the Philosophy Commons

Scholar Commons Citation
Goodchild, Thomas, "From Displacement to Intersubjectivity: A Phenomenology of Sound in Classic Film Noir" (2024). *USF Tampa Graduate Theses and Dissertations.*
https://digitalcommons.usf.edu/etd/10193

This Thesis is brought to you for free and open access by the USF Graduate Theses and Dissertations at Digital Commons @ University of South Florida. It has been accepted for inclusion in USF Tampa Graduate Theses and Dissertations by an authorized administrator of Digital Commons @ University of South Florida. For more information, please contact digitalcommons@usf.edu.

From Displacement to Intersubjectivity: A Phenomenology of Sound in Classic Film Noir

by

Thomas Goodchild

A thesis submitted in partial fulfillment.
of the requirements for the degree of
Master of Arts
with a concentration in Film Studies
Department of Humanities and Cultural Studies
College of Arts and Sciences
University of South Florida

Major Professor: Amy Rust, Ph.D.
Todd Jurgess, Ph.D.
Maria Cizmic, Ph.D.

Date of Approval:
March 6, 2024

Keywords: acousmatic sound, Edmund Husserl, *Kiss Me Deadly*, Fritz Lang, Maurice Merleau-Ponty, mood

Copyright © 2024, Thomas Goodchild

Table of Contents

List of Figures ii

Abstract iii

Introduction 1

Chapter 1: The Research on Noir, Displacement, and Sound 6

Chapter 2: *Detour* and the *Phenomennoir Reduction* 11

Chapter 3: Bracketed Listening in Fritz Lang's *Scarlet Street* and *The Blue Gardenia* 20

Chapter 4: Intersubjectivity in *Kiss Me Deadly* 32

Conclusion: Sound and The *Phenomennoir Reduction* in Neo-Noir 41

References 45

Appendix A: Fair Use Information 50

List of Figures

Figure 1: The *phenomennoir reduction* in *Detour* 19

Figure 2: Listening to acousmatic subway sounds in *Scarlet Street* 30

Figure 3: Chris in *Scarlet Street* unable to locate the source of ghostly voices 30

Figure 4: Three versions of the "Blue Gardenia" song: Nat King Cole performing in The Blue Gardenia nightclub, recorded music in Harry's apartment, and Norah's traumatic dissociation 31

Figure 5: Crisscrossing of cars, credits, breathing, and music in the opening of *Kiss Me Deadly* 40

Figure 6: "Vava-Voom Pow!" Nick the mechanic in *Kiss Me Deadly* 40

Figure 7: "Vava-Voom Pretty Pow." The absent presence of Nick in a shared space.. 40

Figure 8: Music, memory, mediation and intersubjectivity in *Miami Vice* 44

Abstract

This paper analyzes the use of sounds displaced from their sources in classic films noir. Noir is often understood as a dark and solipsistic moment in American cinema. Interpretations of noir frequently emphasize isolated individuals who are physically, psychologically, and socially displaced from their environments. Although scholarship on noir has examined this alienation through various sonic motifs such as music and voice-over, I investigate how several noirs draw attention to the act of listening through acousmatic sound—that is, sound heard without a visible source. Far from being an ephemeral auditory experience, I argue that the separation between sound and image invites characters and spectators to seek out the shared material basis of sound as well as our own embodied relation to the sonorous. I analyze case studies of voice-over in *Detour* (Edgar G. Ulmer, 1945), off-screen sound in *Scarlet Street* (Fritz Lang, 1945), an audio recording of a musical performance in *The Blue Gardenia* (Fritz Lang, 1953), and a synthesis of sounds both seen and unseen in *Kiss Me Deadly* (Robert Aldrich, 1955). Through the lens of phenomenology, I implement Edmund Husserl's method of bracketing, through which our judgment of everyday experience is suspended, and Maurice Merleau-Ponty's concept of intersubjectivity, to show how the foregoing uses of sound draw our attention back to the material and embodied nature of sonic experience. Instead of viewing the characters of noir as alienated from their environments and each other, I demonstrate how the various displaced sounds of films noir help return characters and spectators to a sensuous and sonically connected world.

Introduction

"The separating of sound and of the image to which it relates cannot be understood without a searching examination of realism in sound. It is just as a mistake to see it as an illustration of a text, a commentary on an image. Their parallelism maintains that division which is present to our senses. It continues [a] dialectic between abstraction and reality thanks to which we are concerned with a single reality–that of human souls."
—André Bazin, "*Le journal d'un curé de campagne* and the Stylistics of Robert Bresson" (139)

About halfway into Billy Wilder's seminal film noir *Double Indemnity* (1944), the insurance salesman Walter Neff (Fred MacMurray) walks down a sidewalk after a seemingly successful attempt at murdering the husband of his client and lover, Phyllis Dietrichson (Barbara Stanwyck). However, as the voice-over of Walter recounts his crime to his boss, Barton Keyes (Edward G. Robinson), he begins to doubt pulling off the perfect murder. Over a medium shot of him walking down the sidewalk, Walter expresses a sense of impending doom, "Suddenly it came over me that everything would go wrong. It sounds crazy Keyes, but it's true, so help me. I couldn't hear my own footsteps. It was the walk of a dead man." As Walter continues to walk down the sidewalk, we, too, do not hear any sounds of footsteps, nor any diegetic sound for that matter, only the non-diegetic score and the voice-over.

A similarly disjointed interaction between sound and image is expressed in the above quote from André Bazin's essay on the work of Robert Bresson. Although the deeply spiritual and ascetic films of Bresson seem like an incongruous comparison to the stylized, sin-soaked worlds of films noir, the disjointed sonic motifs identified by Bazin might very

well tell us something about a shared human world; the separation between sound and source allows us to realize a connection between them, even when this connection becomes abstracted. Walter's self-conscious remark on the inaudibility of his footsteps presents us with a phenomenological question about our relationship between the sound of our lived body in the world. In other words, to be alive is to be sonorous and to be separated from sound is tantamount to death and non-existence. Indeed, the displacement of sound from image/source creates the feeling of unease so often felt in the dark world of film noir. The goal of this essay is to explore displacements of sound from image in several classic noirs and explain how this rupture can help return us to a shared material, if not spiritual, intersubjective world.

Intersubjectivity is not a typical way of analyzing classic films noir. As the term suggests, noir is often viewed as one of the darkest moments in the history of American cinema, its pessimistic mood underscored not just by chiaroscuro lighting, but also through the use of sonic motifs such as hard-boiled narration and music in lonely nightclubs. All of these formal motifs point toward a feeling of alienation and solipsism in noir instead of intersubjectivity. However, I argue that a key element of the classic cycle of American noir is the use of displaced sounds in which the characters and/or audience phenomenologically reflect on their experience of sound disjointed from its everyday context. The self-conscious reflection of displaced sounds helps to remind the characters and spectators that sound is material and connected to a lived world.

The formal separation between sound and image can be connected to film noir's historical and cultural contexts. As many texts on the subject so often point out, noir did not begin as a unified genre such as the western or musical. Rather, noir is often understood as a dark mood or sensibility influenced by various artistic movements (German Expressionism and hard-boiled detective fiction) as well as socio-political concerns (the second world war,

concerns about race and gender). Many of these eclectic influences can be viewed as different forms of displacement: the German émigré directors of noir or displaced gender roles during and after World War II. The notion of displacement is also used in the literature on noir to discuss more nebulous issues, often relating to the dizzying affect of noir. Early scholarship observes noir's dreamlike and fragmented narrative styles, while feminist readings note sexual and racial displacement; more recently, there has been work thinking about displacement as it relates to noir's sense of drifting and modernity (Borde and Chaumeton, Kaplan, Fay and Nieland). Along with these narrative and social concerns, displacement in noir can also be viewed philosophically. Classic American noir is often seen as stretching from the early 1940s to the late 1950s. These decades coincide with the growing popularity of existentialist philosophy. Both noir and existentialism deal with themes of freewill and fatalism against the backdrop of an indifferent and meaningless world. Although less obvious, noir and existentialism present us with different phenomenological attitudes we can take toward the world, such as how subjects interact with objects in the world. One way noir formally takes on these existential/phenomenological attitudes is through the use of displaced sounds such as voice-over.

Much of the literature on noir references its frequent use of voice-over, an influence from both hard-boiled detective novels as well as radio dramas of the time. More recently, there has been some work looking at music in noir, both the non-diegetic score as well as the diegetic musical numbers, as well as representation of race, gender and jazz (Miklitsch, Wager). These approaches are helpful when considering the cultural contexts of noir, such as how music helps to mediate ideas of race and gender as well as the aesthetic and technological influences that shape noir. Although there have been a few articles examining the existential themes of noir, these tend to be broad (Porfirio, Sanders). My approach is distinctly phenomenological. I show how displaced sound not only emphasizes themes of

cultural estrangement, but also how sound in relation to the noir attitude raises ontological concerns about the noir anti-hero's sonic relationship to the world. By considering how the characters within the film relate to the world, I also challenge some of the existing approaches to phenomenological film studies such as Vivian Sobchack's early work, *The Address of the Eye,* which views film as a phenomenological experience for the spectator; instead of focusing solely on the relationship between the cinematic apparatus and audience, I pay equal attention to how characters within the film listen to displaced sounds.

In what follows, I begin by investigating the use of voice-over in the B-film *Detour* (Edgar G. Ulmer, 1945). One of the major tensions in discussions of the noir voice-over is whether it is primarily a narrative technique expressing a character's subjective state of mind or an objective explanation of facts. The voice-over in *Detour* is induced through the character being acted upon by the material conditions of his environment. I demonstrate how the voice-over is neither a subjective journey inward nor an objective confession; rather, the voice-over is able to help the narrator reflect on his experience as a material body. Next, I analyze two examples of acousmatic sound in *Scarlet Street* (Fritz Lang, 1945) and *The Blue Gardenia* (Fritz Lang, 1953). In *Scarlet Street*, I analyze how sound experienced as immaterial creates isolating paranoia. I explore the use of an auditory hallucination in the climactic sequence that is conceived as solipsistically removed from any material source within the world. In *The Blue Gardenia*, I examine the ambiguity of audio-technology that can be threatening while returning sound to a material source. Finally, I conclude by looking at sounds both seen and unseen in *Kiss Me Deadly* (Robert Aldrich, 1955), a film that expresses tension between the vulnerability of embodied sound (the first victim is fully embodied on screen) and the anxiety of bodiless sound (the villain and nuclear device are heard but not seen). Rather than consider seen and unseen sound as merely vulnerable or

dangerous, I consider how *Kiss Me Deadly* frequently creates moments of shared human connection by combining both distance and presence.

As my focus centers on the material conditions in which characters listen to sound and music, my main theoretical lens is phenomenological. I implement Edmund Husserl's phenomenological method of bracketing, or phenomenological reduction, in which our judgment and natural attitude toward objects is suspended. I contend that characters within the films themselves participate in phenomenological reduction, calling this the *phenomennoir reduction* which refers to characters in the film who take a step back from their everyday experiences through techniques such as voice-over. The *phenomennoir reduction* often occurs during key turning points in the narrative (an inciting incident, the end of an act, a dramatic climax, etc.) in which the characters bracket their experiences of objects. In my case studies, the *phenomennoir reduction* is induced through the use of displaced sound, whereby characters and/or audience members are able to contemplate the texture of sound itself. I demonstrate how noir's concern with sonic displacement is analogous to phenomenological displacement when we perceive objects, not from a perspective of totality, but from our own limited horizons. Ultimately, I show how displacement is integral to living in a material world with others and demonstrate how noir's use of displacement can in fact elicit moments of intersubjectivity. In this sense, noir creates a sense of distance between the characters self and world, while also bringing the characters back into an intertwined material world. By emphasizing the motif of displaced sound, I invert common readings of noir as dark and solipsistic and argue instead for its concern with intersubjective materiality in a world with others.

Chapter 1: The Research on Noir, Displacement, and Sound

Noir does not simply create feelings of discomfort but also places or, rather, displaces characters and spectators into different physical and mental states of being. Film scholars writing about noir often use the term displacement to discuss a myriad of themes and motifs. Some of these writers use displacement more self-consciously than others; however, the term arises frequently enough in the literature in either literal, formal, or metaphorical forms that it should be considered a keyword in the noir lexicon. These uses of displacement range from the physical displacement of German filmmakers working in Hollywood to the narrative forms of pulp fiction and the psychologically latent content of noir archetypes. From a historical and geographical standpoint, noir deals with people literally drifting and displaced from their homes. As an artistic mode of modernity, noir is frequently concerned with "the dynamism of modern life in the movements of people--their dislocation, displacement, or migration from traditional or ancestral home" (Fay and Nieland, 5). On a more formal level, displacement is used to describe the often convoluted narrative style of noir (Jameson); far from a simple mystery where everything fits together, the literary style of hard-boiled detective fiction creates more confusion than clear answers. Noir's concern with gender and identity also incorporates themes of displacement; feminist scholar E. Ann Kaplan has noted how signifiers of otherness become displaced and embodied in noir figures like the femme fatale. In a similar vein, Frank Krutnick has noted how noir displaces sexuality as a form of self-censorship; he writes, "The association between psychoanalysis and sex allowed a mode of indirect representation in which condensation and displacement played integral roles" (50). In other words, noir's obsession with psychoanalytic themes allows manifest content to

reveal and conceal themes of subversive sexuality. These interpretations of displacement highlight the various readings of noir; however, I take displacement a step further and suggest that it plays a key role in understanding the very ontological underpinnings of the noir outlook. To do this I turn to philosophical accounts of noir.

A common way of interpreting films noir philosophically is through the lens of existentialism. From a historical standpoint, the origins of the noir style and existentialism are closely linked, beginning with the influence of popular American literature such as Ernest Hemmingway and James M. Cain on French culture and existentially minded writers of the 1940s (Naremore, Sartre). French surrealists who worked to popularize hard-boiled detective fiction and identify noir also have a close connection with the existentialists of the post-war period (Narramore, 17). Scholars writing about noir often note overlapping themes such as freedom, meaninglessness, and the absurd (Sanders). In an early article explicitly reading noir through an existentialist frame, Robert G. Porfirio notes, "Existentialism is an outlook which begins with a disoriented individual facing a confused world that he cannot accept" (135). Although Porfirio tends to generalize the themes of noir and existentialism, I pick up this thread of disorientation in the world. Disorientation is a theme identified by Raymond Borde and Etienne Chaumeton's first book-length study of noir; they write, "One gets the feeling that all the components of noir style lead to the same result: to disorient the spectators, who no longer encounter their customary frames of reference" (12). In other words, the style of noir is meant to unmoor the classical Hollywood viewer; from incomprehensible plots to themes of deviant sexuality, noir, like existentialism, creates feelings of ontological instability. This instability often arises in noir's displaced sonic relationships between self and world.

Perhaps the best-known use of sound displaced from its source is the motif of the hard-boiled voice-over. I espouse that the voice-over can function as both a commentary on

an objective situation and a reflection of the character's subjective experience. On the more objective side, Foster Hirsch links the disinterested narration of noir to hard-boiled detective fiction; although many of these stories are told from a first-person perspective, the narrator speaks in a calm and ironic tone distant from his emotions. However, even these objective accounts of voice-over can function to draw our attention to subjectivity. The noir detective might be cold and calculating, but we always see things from his perspective. Other scholars read the voice-over of noir as a journey inward, not an exploration of the facts but a solitary endeavor of the character's state of mind. This view is hinted at in Sarah Kozloff's study of the voice-over in film, where she observes, "a large number of noirs use voice-over precisely to stress the narrator's subjective source" (63). Writing about *Detour* in his book *Hollywood's Dark Cinema: The American Film Noir,* R. Barton Palmer observes that the voice-over "seems a more subjective form of discourse because it is colored constantly by the disillusionment of the protagonist's despairing commentary" (109). However, Palmer later observes that the voice-over in *Double Indemnity* is more ambiguous as the narrator becomes "both the subject and object of the resulting narrative" ("The Divided Self and the Dark City," 67). In a similar vein, a recent article by Paul Haacke notes that the voice-over functions somewhere between "transnational history in the realm of subjective, melancholic memory" (47). Both of these approaches to the voice-over point toward a phenomenological understanding of films noir. The voice-over narration represents a limited horizon of first-person perspective but also reminds characters and viewers that they themselves are physical objects of investigation.

This entanglement between internal self-examination and characters that are always already in a socio-historical setting can be found in other sonic relationships beyond the voice-over, including the diegetic sounds of music and cityscapes and the non-diegetic score that reflects a character's inner state. In recent years, there has been work that considers more

far-reaching concerns about sound's capacity to both ground and disorient, such as sound design that creates an ambient mood of the paranoid and gritty noir city (Hanson, Ross). In terms of musical score, Richard R. Ness has also shown how the noir soundtrack often underscores a "sense of displacement by defying the tonal classical Hollywood film scoring with its emphasis on melody and the dominance of a home tone"; even the non-diegetic score helps to create a feeling of homelessness in noir (52). The most extensive study on sound and music in noir is Robert Miklitsch's *Siren City,* which covers a wide range of topics from sound effects to musical numbers in nightclubs. In particular, he highlights some of the major historical and cultural aspects of sound and music culture of the time such as the prevalence of sound technologies such as telephones, radios and jukeboxes. All these approaches are crucial in considering how noir is concerned with the auditory as much as the visual. However, I take these approaches a step further and consider the ontology of sound displaced from its source, particularly with an eye/ear toward audio technology and, more broadly, acousmatic sound.

When studying the phenomenology of sound, it is tempting to note the ambiguity of the acousmatic sound in particular. Sound without a visible source can often be experienced as otherworldly and elicit anxiety due to its lack of visual bearings. For example, Michel Chion writes that unseen sound "creates a mystery of the nature of its source, its properties and its powers, given that casual listening cannot supply complete information about the sound's nature and the events taking place" (72). Chion goes on to note that malevolent characters are frequently heard before they are seen, creating a feeling of tension and suspense. In a similar vein, Kaja Silverman proposes cinema's unseen and bodiless male voice as a source of power, observing that "the voice-over is privileged to the degree that *it transcends the body"* (49).[1] Here, the voice-over acts as a way to get beyond the vulnerable

[1] The emphasis is Silverman's.

body, lending the often male narrator a sense of off-screen authority in contrast to the vulnerable female body on screen. No doubt the use of acousmatic sound can create an omnipotent source of disembodied and gendered power and suspense for both characters and viewers. However, I do not read the acousmatic voice in noir as quite so dominating. Rather, I view the displacement of sound from image as a means to contemplate material relationships to sound. In her oft-cited essay "The Voice in the Cinema: The Articulation of Body and Space," Mary Ann Doane also notes the materiality of off-screen sound in her account of its uncanniness; for Doane, sound helps to animate bodies on screen and when sound is "displaced the body *in* the film becomes the body *of* the film. . . . Sound carries with it the potential risk of exposing the material heterogeneity of the medium" (35).[2] In other words, when sound and image are disjointed, we become aware of the film's formal characteristics as well as the material conditions of the film's apparatus. Although this sounds more in line with works of avant-garde cinema than classical Hollywood filmmaking, I, too, show how acousmatic sound in classic films noir draws both the characters and audience into new states of auditory experience. However, unlike Doane, I am less concerned with how displaced sounds can break down and reveal the filmic apparatus and its ideological underpinnings. Rather, my phenomenological reading shows how sound removed from its source can reveal character's and spectator's embodied relationships to sound.

[2] The emphasis is Doane's.

Chapter 2: *Detour* and the *Phenomennoir Reduction*

In this section, I explore how films noir lend themselves to intersubjective and phenomenological readings. I begin by clarifying the definition of the noir mood and connect this to themes of displacement. To understand the intersubjective elements of noir, it is crucial to develop not only a clear meaning of mood, but also to understand how mood is inescapable even during moments of physical and psychological displacement. Studies of films noir often include the disclaimer that noir is not a genre but a collection of various aesthetic sensibilities, the usual suspects including hard-boiled detective fiction and German Expressionism. One of the earliest and oft-cited studies of noir's various influences is Paul Schrader's essay "Notes on Film Noir" in which he considers noir not as a unified genre "but rather by the more subtle qualities of tone and mood" (89). Although film scholars more or less agree that noir is not a self-conscious genre, why exactly is a word like mood helpful? Schrader does not define what it means to be in a noir mood, aside from mentioning that it is less defined than the trappings of musicals or westerns; the noir mood evokes feelings of "cynicism, pessimism and darkness" (89).

Mood is at once deeply personal and yet vaguely non-specific; the down-on-their-luck characters of noir often find themselves internally affected by their moods, and a feeling of existential ennui frequently haunts the minds of noir victims. At the same time, mood can describe a non-specific feeling of place or historical epoch that is felt by multiple people. In an article looking at voice-over in noir, Paul Haacke uses the term "melancholic mood" to refer to a "broader collective relationship to history" (52). Thus, the mood of noir can be conceptualized as a general social malaise or affect regarding trauma around the second

world war. Along with historical trauma, Haacke considers a psychoanalytic reading of noir; the characters of noir have pathological and internalized obsessions with their dark past. No doubt many films noir are deeply concerned with the general feeling of cultural trauma and personal anxieties of the 1940s and 1950s. However, I want to consider noir beyond a shared cultural context or personal neurosis and pursue the intersubjective ontological meaning of mood.

In order to do this, I do not want to fully dismiss Haacke's idea of the "melancholic mood" of noir. If we consider the meaning of melancholy and its connection to mood more broadly, to be melancholic is not to be completely internal and withdrawn but, rather, to be too much a part of the world. The traditional meaning of melancholy can be understood as an elemental concept connected to the seasons and the four humors. In a book-length study exploring the history and concept of melancholy, the Hungarian cultural critic László F. Földényi elaborates this connection between melancholy and mood, "Self and world are inseparable in a mood; it indicates the original unity of the two, which is further attested by the fact that one is always in some mood. . . . For the melancholic, this deep, original interdependence of self and world is obvious" (312 – 13). In other words, to be melancholic is to take on a porous relationship between self and world.[3] The melancholic mood of films noir is not only the personal neurosis of certain characters or a feeling of social malaise; the noir mood is how the characters relate to and exist in the world as a whole. Thus, while we can utilize negative adjectives such as pessimistic and cynical to describe noir, I do not want to conceptualize it by its varying levels of darkness, or noirishness. Rather, with this idea of mood in mind, I want to read moments of noir as evoking the porosity between characters and their environments.

[3] I am indebted to Eugene Thacker for his seminar on melancholy for this definition.

One does not have to look far in films noir to find moments in which the characters' moods imply the inseparability of self and world. A typical example is the use of German Expressionist chiaroscuro lighting in which internal states become externalized. Consider the dream sequence in *Murder, My Sweet* (Edward Dmytryk, 1944), during which objects appear to melt along with detective Philip Marlow's descent into unconsciousness, or the climactic sequence of *Double Indemnity* in which the murderous lovers are bathed in the dark shadows of literal and metaphorical 1940s domesticity. The moodiness of noir is an ontological concern as much an aesthetic one. As Martin Heidegger writes in *Being and Time*, "A mood assails us. It comes neither from 'outside' nor from 'inside,' but arises out of Being-in-the-world itself, as a way of such Being" (176). The anti-heroes, world-weary detectives, and victims of films noir often attempt and fail to escape their doomed fates or pasts; they are trapped both in their existential circumstances and in their moods. Unable to escape internally through a confessional voice-over or externally to another place, characters of noir are often physically or mentally displaced. At the same time, they are always "assailed" by mood. Mood is itself not a single, contained object in the world to which we can physically point; our moods are contingent on the fact that we are material beings that exist in a world. No matter how much noir motifs like voice-over or dream sequences force the noir victim to seemingly turn inward, their situations are always connected and come back to the material world. If noir is defined by mood, and mood involves a material self/world relation, then noir can also be defined through characters always already caught up in the world.

An example of this inescapability of mood and a materially intertwined self/world relation can be found in the opening of Edgar G. Ulmer's B-film *Detour* (1945). The film opens with the piano player and main character, Al Roberts (Tom Neal), hitching a ride to a roadside diner. While brooding over a mug of coffee, the song "I Can't Believe That You're in Love with Me" plays on a jukebox. The song, written by Jimmy McHugh and Clarence

Gaskill in the mid-1920s, was already a jazz standard covered by popular artists from Artie Shaw to Billie Holiday. In *Detour*, the song is covered by Claudia Drake who plays Al’s past love interest, Sue Harvey. The song’s mix of cheerful yet melancholic longing creates an incongruous effect with the dark tone of the film. As the music starts, we get a close-up of Al’s face, which indicates a traumatic response to the music. After a medium wide shot of a fellow patron and waitress telling Al to either leave or stop complaining about the music, the camera pans to another close-up. As Al looks off into the distance, the lights dim around his face, bathing all but his eyes in shadow and evoking an inner state of contemplation. His voice-over commences:

> That tune. … That tune. ...Why was there always that rotten tune? Following me around, beating in my head, never letting up. Did you ever want to forget anything? Did you ever want to cut away a piece of your memory or blot it out? You can't, you know, no matter how hard you try; you can change the scenery, but sooner or later, you’ll get a whiff of perfume or somebody will say a certain phrase or hum something. Then you’re licked again.

This voice-over perfectly captures the noir mood, an inescapable affect that can arise in any place and at any time. The music acts as an inciting incident to reignite the repressed memories of Al. Here, the use of music is as important for evoking a sense of mood as the dramatic cinematography. Al’s relationship to the music is self-consciously tied to his material situation. The self that reflects on the music and his past is inseparable from an immovable piece of memory. In his book *Hollywood's Dark Cinema: The American Film Noir,* R. Barton Palmer reads this opening sequence as a solipsistic journey into Al’s

memory; he writes that "[a]mbient sound is eliminated, and harsh key light illuminates the man's eyes in close-up, throwing the rest of the image into dark shadow. ... Surrendering to memory makes his isolation complete (109). To be sure, the music in this opening sequence triggers repressed memories; the shadows emphasize that Al's voice-over is an inquiry into his past as a jazz pianist. However, Palmer's reading is too dualistic in its separation of mind and world, as if Al's voice-over is a turning inward, a closing off of the exterior world in favor of solipsistic reflection. Instead, Al is all too aware that he is not a self separated from a body. Rather, like a melancholic stuck in their mood, his memory is inseparable from his physical body. He cannot escape and "change the scenery"; he is a self tied to the world (see figure 1).

The various victims of noir are frequently engaged with and acted upon by external forces outside of their control; again, we might turn to the noir detective getting knocked unconscious, yet this influence can arise in less obvious ways through a character's relationship to sound. Al's contact with objects in the diner also reflects this interrelationship. He is unable to remove himself from the material setting he shares with the objects. While he does not positively interact or connect with the patrons at the diner, his encounter with the mug and jukebox evokes Vivian Sobchack's concept of material interobjectivity in which we directly relate to objects in the world. Sobchack writes, "[T]he subjective lived body and the objective world do not oppose each other but, on the contrary, are passionately intertwined" (286). For Sobchack, we are not just subjects acting on objects but also subjects influenced by objects. The experience creates an "increased awareness of *what it means to be a material object*" (288).[4] We see this interaction between subject and objects in *Detour*. No matter how much Al attempts to flee his past, he is always influenced by "that rotten tune."Al's reference to the music as "rotten" lends a physicality to it and his experience. This is not merely poetic

[4] The emphasis is Sobchack's.

hard-boiled dialogue. The rottenness of the music is no less physical than the objects in the diner.

As Al's memory is instantiated through his material body, so, too, is the music connected to a physical source. Although musical and auditory experiences can feel like ethereal and non-specific phenomena, the opening scene of *Detour* reminds the viewer that even when music is mechanically reproduced and displaced from its original source it is always connected to a material form of mediation. As Al continues his voice-over narration, the camera tilts down to his coffee mug, which appears twice its normal size, an oneiric and oversized prop with visible divots and imperfections. The camera then pans to the left and moves into a close-up of the record spinning in the jukebox; this shot amplifies the subtle imperfections and slight warp of the disk as it spins, reminding us of the materiality of musical reproduction. No matter how isolated or solipsistic the lonesome noir anti-hero appears, he is always investigating something in the world. As one line from the song suggests, "I'm on your mind each place we go." Only a few minutes into *Detour*, we are fully in the noir mood: the noir victim is not just troubled by the return of repressed trauma, but also by his material circumstances. The memory of lost love that he cannot cut away is as much a part of the world as the warped record.

We have now entered the world, not of psychoanalytic confession but phenomenological inquiry. Indeed, as I have hinted, Al's voice-over acts as what Edmund Husserl calls the phenomenological reduction, through which our everyday judgements of objects in the world are bracketed, or taken out of action. In our everyday interactions with objects in the world, we take on what Husserl refers to as a natural attitudes; we handle the objects without further reflection: opening doors, drinking out of coffee mugs, etc. In the natural attitude, we "look[] not toward [objects] but rather in the direction of the objects"; we use objects without looking at their various properties ("Pure Phenomenology," 128). Husserl

then proposes we can enter a phenomenological attitude with objects; in the phenomenological attitude, we step back from our quotidian dealings with objects and reflect on “the infinitely multiform world of phenomena at large” (128). In the phenomenological attitude, we can look at the way the light reflects off a door knob or the shape of a mug. In the case of *Detour*, the opening can be read as a transition from a natural to phenomenological attitude. After telling the waitress to leave him alone, Al takes a sip from his mug without further reflection. However, once the music starts and the camera pans down, the enlarged mug initiates a phenomenological reflection. It is no longer an unreflected object from which to drink but, rather, an object of inquiry; the shape and grooves of its surface become points of focus.

The transition from everyday interaction with objects to phenomenological reflection is not limited to *Detour* but, I espouse, a way of viewing noir as a whole. Films noir are often understood as taking characters out of their everyday dealings with the world and plunging them into experiences of displacement. I propose that certain moments in noir perform a phenomenological reflection, what I call the *phenomennoir reduction*. The *phenomennoir reduction* occurs during key turning points in the narrative, often in the form of an inciting incident involving displaced sounds, as is the case in *Detour*. During the *phenomennoir reduction*, a character’s perception of reality is altered from its natural attitude, affecting their phenomenological experience and frequently altering the film’s formal characteristics, as with the lighting and mise-en-scène in *Detour*. Although the *phenomennoir reduction* indicates a transition from a natural to a phenomenological attitude within the diegetic world, this transition is often unintentional on the part of the characters. Unlike the philosopher, who self-consciously adopts a phenomenological attitude, the noir character is taken out of their natural attitude by forces outside of their control. This defamiliarization of everyday experiences is often troubling for the characters in noir and helps to build suspense for the

spectator, but the shift also allows them to potentially realize material intersubjective experiences.

What, then, is the connection between film noir's mood, displacement, and phenomenology? Both films noir and phenomenology are concerned with how we exist, not as self-contained minds commenting on the outside world but, rather, as embodied creatures in the world. The noir anti-hero is, to use a Heideggerian phrase, "always already" in a world of coffee cups and jazz. To say that noir is a type of mood is to say that noir presents a specific way of being-in-the-world. It may seem, therefore, that displacement is contrary to mood and being in the world, to be displaced is to be separate from an authentic interaction with the world. However, the American philosopher and interpreter of phenomenology Robert Sokolowski puts it this way: "[D]isplacements in memory, imagination, and projection allow a heightened sense of self-identity, as well as a heightened sense of the identity of objects that go beyond the more primitive but more basic identities that occur on the level of the living present" (140). Here, Sokolowski could be talking about the opening of *Detour*, where Al's personal self-reflection on his past by way of voice-over displaces him from his present moment and forces him to reflect both on his own temporal material consciousness and the objects with which he interacts. Sound is displaced from its source and from his own consciousness, but this phenomenological reflection opens up new ways of seeing objects and existing in the world. Such displacements are not permanent nor ends in themselves. The characters of noir, by entering the *phenomennoir reduction*, can either remain in this bracketed state of self-reflection, or see themselves and the world anew. In the next section, I look at two Fritz Lang films that feature characters who desire connection but are undone by the *phenomennoir reduction*. Before exploring how displacement creates intersubjectivity, we need to explore the pitfalls of phenomenological reflection and how bracketing can lead to solipsism when misconstrued.

Figure 1: The *phenomennoir reduction* in *Detour*. Public domain.

Chapter 3: Bracketed Listening in Fritz Lang's *Scarlet Street* and *The Blue Gardenia*

Throughout his filmography, Fritz Lang concerns himself with the act of listening. In particular, sound is displaced and heard without an immediate source. Consider the opening of his first sound film and proto-noir thriller, *M* (1931). Over a black screen we hear the voice of a child say, "Just you wait a little while; the nasty man in black will come." We then hard cut to a circle of children playing a game outside. This opening scene not only sets up fear of the child murderer and anticipation of his eventual capture, but also how we are to listen to the rest of the film. *M* is a film concerned with how its audience listens. We must wait before we see the murderer, Hans Beckert (Peter Lorre); like the children playing a game, we hear him first by the sound of his uncanny off-screen whistle. In sound studies terms, a sound we hear without seeing its source is referred to as an acousmatic sound. In his classic study of cinematic sound, *Audio-Vision*, Michel Chion uses Lang's childmurder as an example of an acousmatic presence or, more specifically, an acousmêtre, a character that evokes power through their unseen presence. For Chion, acousmatic sound is strange and uncanny; he writes, "[acousmatic sound is] common to moody mystery films. . . . The cinema gives us the famous example of *M*; for as long as possible the film conceals the physical appearance of the child-murders, even though we hear his voice and his maniacal whistling from the very beginning " (72). In a medium like cinema, which often privileges the visual, an element that is heard off screen can induce a feeling of discomfort. Thus acousmatic sounds are often used in cinematic horror, film noir, or any cinematic situation that evokes a feeling of disorientation created through the loss of visual bearings.

Continuing with our theme of displacement in noir, the use of acousmatic sound acts as a paradigmatic example of visual and auditory disjunction. In two of Lang's later Hollywood films, *Scarlet Street* (1945) and *The Blue Gardenia* (1953), the main characters experience moments of seemingly threatening acousmatic sound: an auditory hallucination in the former and recorded music in the latter. We experience acousmatic sounds in our everyday life through audio technology and sound that is out of our line of sight. Indeed, acousmatic sounds are a part of our everyday interactions with the sonorous. However, the characters' sonic relationships to unseen sounds are presented as threateningly abstract from everyday interaction with the world. Although my end goal is to explore instances of intersubjective materiality in noir, we need to take a detour through *Scarlet Street* and *The Blue Gardenia* in order to explore what happens when sound is experienced as removed from its material source. In these films, the tragedy and danger for Lang's characters lies in their unsettled loss of sonic materiality.

Less overt than the sinister sounds of the childmurder in *M*, the unseen sounds in *Scarlet Street* are more ambiguous. Set in New York City, the film centers around a middle-aged cashier and amateur painter, Chris Cross (Edward G. Robison); unfulfilled with his career and his wife, Chris dreams of being loved by a beautiful young woman and becoming an artist. While walking home one night from a party celebrating his years of service as a cashier, Chris witnesses a woman, Kitty March (Joan Bennet), being beaten by her boyfriend, Johnny Prince (Dan Duryea). After Chris seemingly rescues her, Kitty and Johnny proceed to exploit Chris, selling his paintings and passing them off as Kitty's own. Jealous of Johnny and Kitty, Chris murders Kitty at film's end and is subsequently haunted by the sound of her disembodied voice. Arguably one of the bleakest works of classic noir, *Scarlet Street* no doubt deals with some unpleasant characters. The climax of the film is made all the more grim because the acousmêtres of Kitty and Johnny cannot be returned to their bodies. Instead,

Chris internalizes their disembodied voices. Thus, the tragedy of *Scarlet Street* comes from Chris's inability to step out of his solipsism and return to an everyday experience of the world. He has bracketed unseen sound as immaterial and otherworldly, something against which Edmund Husserl warns in his introductory lectures on the phenomenological method, *Cartesian Meditations.* There, Husserl notes that "a transcendental solipsism is only a subordinate stage philosophically" (30). In other words, the purpose of phenomenological reduction, and likewise the *phenomennoir reduction*, is to get to "a subjectivity that is part of the world" (30). Phenomenological reflection is not meant to cut ourselves off from others and the world but to see the world anew. However, while performing a phenomenological reduction, one can potentially lose sight of their experience as it connects to a greater whole. Thus, the danger of performing a phenomenological reduction without returning to our natural attitude has the potential to devolve into a solipsistic self-reflection.

Our initial meeting with Kitty and the final sequence of her disembodied voice are examples of narrative beats induced by a *phenomennoir reduction*. In the inciting incident, when Chris first glimpses Kitty, we see him in a wide shot walking down a rain-soaked sidewalk. The city is quiet after the rain, and the sounds of wet footsteps appear eerily isolated as Chris asks a police officer for directions. As he continues to walk, we hear the steady clunking sound of an unseen subway. In a wide shot, we witness Johnny beating Kitty, yet we hear nothing but the sound of the steadily increasing subway. We cut back to Chris as he rushes to her defense, the rhythmic and omnidirectional sound of the subway steadily increasing until Johnny is knocked to the ground. Chris holds up his arms, blocking his point of view as Johnny escapes. At this moment, both Chris and the spectator are led to believe that he has rescued Kitty and taken control of his life, but instead, this inciting incident will lead to his eventual exploitation at the hands of Kitty and Johnny (see figure 2).

One way of reading this scene is to regard the unseen subway as pushing Chris into an unstoppably doomed fate. In his book-length study of Lang's oeuvre, Tom Gunning explores its recurrent theme of fatalism with a concept he terms the "Destiny-machine." As Lang's films frequently involve the theme of destiny controlling the fates of characters, Gunning defines the Destiny-machine as "the whole systemic nature of the modern world which Lang sees as a complex determining destiny" (10). The Destiny-machine is both social and metaphysical; the overly complex and mechanized world of modernity is overwhelming and controls Lang's characters like clock work. Even so, Gunning proposes that there are sequences in Lang's films in which characters attempt to take control of the Destiny-machine. He writes that characters "battle to control the narrative structure of the film itself [inducing a] moment of revelation, visionary moments in which characters must read reality differently than they did previously" (16). Much like my *phenomennoir reduction*, these moments alter the character's perception of reality during narrative beats. Despite the character's contentious relationship between self and world, Gunning's account of the Destiny-machine has a phenomenological tone insofar as characters alter their natural attitudes towards the world. Setting aside Gunning's concern with fatalism and destiny, I want to consider how Chris's altered perception of reality has been internalized as it relates to my *phenomennoir reduction*. In other words, from the opening to the climax, Chris's perception is stuck in a bracketed phenomenological attitude, particularly in relation to sound.

When Chris attempts to save Kitty, the train is not merely ambient city noise but, rather, an omnidirectional clanging that blocks out any other sound. Unlike typical classical Hollywood sound design that would keep ambient sound unnoticeable, this moment invites us to contemplate acousmatic sound itself. Musicologist Brian Kane demonstrates how acousmatic listening is a form of sonic bracketing through the work of Husserl. He writes, "[a] sound object only truly emerges when a sound no longer functions *for another* as a

medium, but rather is perceived *as such*" (25).[5] During the *phenomennoir reduction*, it becomes unclear for the characters whether or not perception is connected to a whole or solipsistic paranoia removed from the world. Although the sound of the subway is not something we can perceive with our eyes or grasp with our hands, the rhythmic rattle is itself no less an object of phenomenological inquiry. For Chris, as well as the audience, the rattle of the subway becomes the primary object of perception, not the subway itself. As acousmatic listening does not tell us about an object's visual presence in the world, it can potentially lead the listener to forget about the material underpinnings of a sound's source.

For the phenomenologist, however, experience is always about something; whether or not the experience is real or an illusion, the aim of phenomenological reflection is to analyze our experience without judgment. In a lecture on phenomenological methodology, "Pure Phenomenology, Its Method, and Its Field of Investigation," Husserl notes that during phenomenological inquiry, "we deny ourselves acceptance, as truth, of what the conviction posits simply to be true. While the examination is being carried out, this truth is in question; it remains to be seen; it remains undecided" (130). From a phenomenological standpoint, the tragedy of *Scarlet Street*'s ending comes both from Chris's inability to return to his natural attitude and, later, his inability to suspend his own judgements of experience. Read phenomenologically, Chris's solipsism is two fold: on the one hand, he begins his doomed relationship with Kitty due to his in ability to step out of his closed phenomenological reflection which, as Husserl notes, is not the end goal of phenomenological inquiry; on the other hand, when Chris needs to suspend is judgment, he instead takes his hallucinations as a threatening presence. In other words, the problem is not the act of bracketing, as such, but Chris's inability to differentiate between natural and phenomenological attitudes regarding the sonorous.

[5] The emphasis is Kane's.

Scarlet Street's final *phenomennoir reduction* haunts Chris during the film's climax, creating an ambiguous relationship between unseen sound and mise-en-scène. After realizing that his wife's deceased former husband is alive, Chris leaves his wife only to realize that Kitty and Johnny are lovers and have been exploiting his talents as a painter. Chris then murders Kitty and allows Johnny to be executed for her murder. Upon returning home one night to his dingy new apartment, Chris is heard whistling the tune of another popular song "My Melancholy Baby," a favorite song of Kitty that is heard on a broken record earlier in the film.[6] As Chris takes off his shoes, we hear an acousmatic whistle, at first appearing to come from his lips until we see his face frowning with anxiety. Chris shuts off a light, and we hear the ghostly whispers of Kitty and Johnny as he attempts to find the source of their voices behind a curtain. Unable to find a physical source for these acousmatic sounds, Chris begins to address his hallucinations, while a flickering light outside the apartment creates a heartbeat-like effect in tandem with the unseen voices (see figure 3). After a failed suicide attempt, Chris is forced to walk the snowy streets of New York City, unable to return the unseen voices to their physical bodies. By the end of *Scarlet Street,* he is a lonely man whose solipsistic relation to sound prevents him from entering an intersubjective relationship with others. He is stuck in a bracketed relationship to the world, making his auditory hallucinations as real as the acousmatic sound of the subway. The voices of Kitty and Johnny have become acousmêtres, much like the villain of Lang's *M*; the voices lack a body and gain unseen yet audible power over Chris. Unable to return these phantom voices to a physical source in the world, Chris's guilty conscience is haunted by their whispers. The ending of *Scarlet Street* is a typical example of an alienated noir victim. Even for films noir, this ending is particularly bleak. In our next example, we explore a less tragic Lang noir that uses

[6] The song is uncredited in the film but was originally written by Ernie Burnett and George A. Norton. I was unable to track down who sings the recording in *Scarlet Street,* but it has a baritone quality similar to Bing Crosby's recording from 1938.

acousmatic sound to create dramatic tension before moving beyond solipsism and returning sound to its physical source.

Unlike *Scarlet Street*, which does not return displaced sounds to their material sources, the sonic motifs of *The Blue Gardenia* are concerned with reminding characters and spectators of the embodied yet displaced nature of mediated sound. In contrast to the threatening acousmêtres of Kitty and Johnny that cannot be returned to a body, the displacement of sound and source through audio technology is demonstrably instantiated in a physical medium. The main character of the film is Norah Larkin (Anne Baxter), a switchboard operator who longs for her lover serving overseas. While having dinner with his photograph, she learns through a letter that he has left her for a nurse. Reeling from this break-up (on her birthday no less), she receives a call from womanizing painter, Harry Prebble (Raymond Burr), who mistakes Norah for her roommate and asks her to meet him at a tropical-themed nightclub called The Blue Gardenia. The two meet, and as they start to drink, Harry buys Norah a literal blue gardenia. When she puts the flower on her dress, a violin is heard off screen, commencing a diegetic performance of the titular song "Blue Gardenia," sung by Nat King Cole, written for the film by Bob Russell and Lester Lee, and arranged by Nelson Riddle who frequently collaborated with Cole. We cut to a wide shot of Cole as he begins to sing. The song mimics Norah's current state of mind, "Blue gardenia /Now I'm alone with you/And I am also blue." The mellow tone with a hint of melancholy calls attention to her loneliness yet hints at her hope for a new relationship.

Although the music is seemingly empathic to Norah's emotions, there is something off-putting about this musical number, despite Cole's performance existing in the same space as Norah and Harry. Cole would have been a well-known jazz musician, but his presence in the nightclub seems to go unnoticed by the patrons. There is, moreover, a large mirror stationed above Cole that shows his hands caressing the piano keys and yet they do not seem

to match the music, adding an extra layer of disconnect between visible performance and what we hear. In a recent text on jazz in films noir, Jans B. Wager notes that this scene creates an “alienating effect” (54). She writes, “Cole remains on screen, but the way his image is captured and contained by awkward editing and the bizarre mise-en-scène points to his disassociation from the action and causes the spectator to take note” (54). Because of Cole’s isolation in the film’s formal structure, we contemplate the nature and source of the musical performance. Although I agree with Wager that Cole’s presence is strange, the feeling of alienation is different from the acousmatic sound of the subway and the phantom femme fatale in *Scarlet Street*. These sounds are presented as far removed and alienated from their material underpinnings. In *The Blue Gardenia*, the strange suturing of Cole within the nightclub reminds us where the music is coming from while at the same time making the audience aware of the cuts. The scene's awkward editing primes the audience for more abstract forms of listening in the next scene.

After returning to his apartment with an inebriated Norah, Harry puts on a recording of the film’s titular song, which is eerily similar to the performance we heard a moment ago. As it starts, Harry looks more menacing than we have seen thus far. As Cole sings, “Know I’m alone with you,” he catches a drunken Norah, shuts off the light, and attempts to seduce her. As Norah laments her jilted lover, she comes to her senses, and Harry attempts to rape her. The two struggle, while Cole's relaxing piano music plays. No longer romantic or sinister, the music is anempathetic, Chion’s term for diegetic sound that “creat[es] a strong sense of the tragic " because it is indifferent to the emotions on screen (221). The two continue to struggle. Norah picks up a fire poker in an effort to defend herself. We see Harry scream in a mirror and a dissociative dream-sequences commences. We then cut back to Norah, swooning while the diegetic piano music hard cuts to a dream-like rendition of the song with wind and string instruments. A close-up image of water going down a drain is

superimposed over Norah's prostrate figure, and a third animated image of sparks comes up from the bottom of the screen. Both image and sound are removed from Norah's material situation, the dreamy music and images creates a traumatic disconnect between self and world. Similar to the rushing sound of the subway in *Scarlet Street*, this moment has moved us into the *phenomennoir reduction*. Norah's experience of reality has shifted to music displaced from the live performance she just witnessed as well as the mediated, yet identical, recording. No longer is the music a medium to identify people and objects in the world, instead the music is bracketed from her natural attitude. Norah's experience of sound is temporarily suspended, neither experienced as a voice that signifies Cole or a record, it is, rather, abstract music suspended from her everyday experience. The sequence from the nightclub to Norah's traumatic dissociation creates varying levels of sonic abstraction in relation to everyday social interaction. In particular, Harry uses the record of a famous black jazz musician as a means of violent assault. Cole's presence in the nightclub feels incongruous, making us aware of his presence in a white space. The bracketing of the record and dream sequence takes the characters away from the original source (see figure 4).

However, no matter how displaced these sounds are from their sources, the film reminds us of their material underpinnings even when the music is recorded. In *The Blue Gardenia*, unlike *Scarlet Street*, the phenomenological bracketing of sound does not end in solipsistic tragedy. Unlike Chris's hallucination in *Scarlet Street*, which continues to haunt him even as the audience knows the voices are not real; in *The Blue Gardenia,* both the spectator's and Norah's relationships to recorded music are kept in a Husserlian state of phenomenological suspension until the climax. Neither she nor we mistake her bracketed dream sequence for her natural attitude. After Norah regains consciousness we learn that Harry has been murdered, leaving the rest of the narrative to see if Norah will be caught. By the end of the film, it is revealed that Harry was murdered by another jilted lover while Norah

was unconscious. The only clue revealing this is the recording of the "Blue Gardenia," which was replaced with a recording of Richard Wagner's "Liebestod" during Harry's murder. Although the recording of Cole's music appears ambiguous and anempathetic, the record that displaces Cole's presence becomes an object of liberation in the end. Norah is able to find closure by returning sound to a shared material reality in the form of the record.

For this reason, *The Blue Gardenia* seems to call out for an analysis of media and technology. Read from a critique of electronic mediation and postwar technology, the film seems troubled by the displaced sounds of audio reproduction. A common motif of noir is an obsession with sound technology. In *Somewhere in the Night: Film Noir and the American City*, Nicoles Christopher observes that noir often features "an ongoing fascination with electronic devices, many of them developed during the war but only coming into their own—for legitimate or unscrupulous purposes—in the postwar city" (89 - 90). In this context, *Scarlet Street* and *The Blue Gardenia* can be read as critiques of technology and mediation in the modern city. The acousmatic train that commences Chris's doomed fate and the displaced music of Cole which accompanies a violent assault seem to point toward a contentious relation between the individual characters and technology that produces unseen and inhuman sounds. However, read phenomenologically, technological mediation is less of a concern. For the phenomenologist, our experience is always an experience of something regardless of its source. Phenomenological inquiry can bracket auditory experience whether the source is visibly present or technologically reproduced. The danger of solipsism for both of Lang's characters lies, therefore, in mistaking natural attitude for phenomenological inquiry. Chris is unable to return his auditory hallucinations to an everyday experience of sound. However, for Norah, the bracketing of musical experiences is only temporary, allowing her to return sound to a shared experience, even when the sound is technologically mediated. In the following section, I move beyond Husserlian phenomenological inquiry of sound in which experience is

bracketed from our everyday attitude. Instead, I analyze the 1950s noir *Kiss Me Deadly* through the lens of Maurice Merleau-Ponty's concept of intersubjective *flesh*. Instead of presenting acousmatic sounds as distant from our natural way of experiencing sound, I demonstrate how *Kiss Me Deadly* depicts sonic displacement as integral to our everyday experience of the sonorous.

Figure 2: Listening to acousmatic subway sounds in *Scarlet Street.* Public domain.

Figure 3: Chris in *Scarlet Street* unable to locate the source of ghostly voices. Public domain.

Figure 4: Three versions of the “Blue Gardenia” song: Nat King Cole performing in The Blue Gardenia nightclub, recorded music in Harry’s apartment, and Norah’s traumatic dissociation. Lang, Fritz. 1953. *The Blue Gardenia*. Warner Brothers. © 1953 by Warner Brothers. Fair use.

Chapter 4: Intersubjectivity in *Kiss Me Deadly*

Thus far we have seen how sound displaced from its source can help to remind both characters and audience members of material intersubjectivity. At the beginning of *Detour*, the recorded music reminds Al that his body is part of the same material world as the recorded music. Throughout *Scarlet Street*, Chris's inability to return disembodied voices to their material sources creates a tragic ending. In *The Blue Gardenia,* the displaced voice of Nat King Cole creates a feeling of anempathatic ambiguity but ultimately saves Norah. In the following section, I continue to explore sonic displacement in Robert Aldrich's *Kiss Me Deadly* (1955), a film that feels no less bleak than our other examples with its ending that highlights Cold War fears of nuclear annihilation. Despite the gritty world of *Kiss Me Deadly*, the film frequently uses displaced sounds to create moments of shared sonic intimacy. In this final section, I analyze how both seen and unseen sounds are integral to our everyday experiences of sound and our intersubjective relationships with others. In other words, the film invokes intersubjectivity, not through the visible closeness of auditory experience, but through distance and unseen sounds. Similar to the mug and record in *Detour*, *Kiss Me Deadly*'s intersubjectivity is grounded in the materiality of both humans and technology.

The film begins with a woman named Christina Bailey (Clorice Leachman) running down a road at night; she is then picked up by the detective Mike Hammer (Ralph Meeker). Shortly after, Christina is murdered, leaving Mike to find the killers and a mysterious box that emits a strange shrieking sound and is, by the end of the film, revealed to be a bomb. The opening begins with Christina's breathing, as she repeatedly attempts to hitch a ride, until

desperate, she flags down Mike's car with her whole body. The car skids to the side of the road, and Christina approaches it out of breath and unable to speak. Like her labored breathing, we hear the crash and clang of Mike's car trying to start. Laid over these sounds of human and machine is an upbeat piano playing a boogie-woogie on the car radio. All three sounds create varying degrees of sonic incongruity. The fleshy sound of breathing mixes with the sound of metallic car noises, while the boogie-woogie creates an anempathetic feeling of upbeat indifference to the drama on screen. This overlapping of the sonorous appears even more pronounced once Christina gets into the car. As the two drive off, the radio announcer introduces Nat King Cole's "Rather Have the Blues."[7] We get a medium shot of the two from behind as the car speeds down the road; from top to bottom, the credits roll downward, creating a crisscrossing of diegetic and nondiegetic spaces (see figure 5).

As a result, the opening sequence sets up a world of contrasting sonic landscapes, including humans and machines, mediated and unmediated voices, the visible voice of Mike, and the acousmatic singing of Cole. We can read this moment as evoking the impossibility of connection. At the same time, the unseen and distant presence of Cole creates a moment of shared affect between characters and spectators. We might take literally the lyrics of Cole's music: "The night is pretty chilly/and conversation seems pretty silly/I feel so mean and rot/I'd rather have the blues than what I got." The lyrics spell out Christina's and Mike's frustrations with communication and language. Like the acousmatic sounds of the city and music in our previous examples, *Kiss Me Deadly* concerns itself with a world of displaced sounds that appear to disorient both characters and spectators. In his study of narrative motifs in film noir, J.P. Telotte observes, "*Kiss Me Deadly* evokes a world not quite reduced to silence; in fact, this world is often cacophonous, filled with the noises of car horns, blaring radios, even people who talk in nothing more than sound effects. But that noise tends to

[7] The song is written by Frank De Vol.

drown out or stand in for real communication, and most forms of human discourse seem suspect" (200). Here, Telotte takes a discursive view of the desire for intersubjectivity or, rather, the failure of language and sound to help us connect with one another. Our desire for connection is often made difficult through the literal noise between each other and the vagueness of language. For Telotte, the vagueness of discourse is troubling, often threatening the very identity of characters and creating a sense of instability. This focus on discourse also plays into fears of off-screen space. Telotte notes in particular how off-screen villain Dr. Soberin creates "discourse that seems fundamentally divorced from the human source which remains offscreen" (206). Much like the hallucination of Kitty in *Scarlet Street*, the disembodied presence of Dr. Soberin creates a feeling of omnipotent and malevolent power that exceeds and threatens the visible bodies on screen. As Michel Chion has observed, Dr. Soberin is an example of an acousmêtre that has an uncanny presence due to his off-screen body (131). Read through the lens of discourse, sounds and voices that are heard off-screen are eerily distant from any sense of the lived and material body that is present on screen.

Telotte's reading of *Kiss Me Deadly* is helpful for understanding the prevalence of sound and discourse. However, he tends to read sound and discourse as overly abstract and dominating. Analyzing the opening scene through a psychoanalytic lens, feminist film theorist Kaja Silverman reads this moment as evoking prediscursive female embodiment. Christina's embodied running "situates the female subject within the diegetic scene, on the side of what can be overseen and overheard, and in so doing draws the curtain on the male subject's discursive insufficiency" (62). Like Telotte, Silverman is highlighting the contentious use of discourse in *Kiss Me Deadly*. She adds extra tension by combining the female body that is visible on screen in contrast to off-screen masculine discourse. The body is able to reveal a precognitive and embodied lived experience that exceeds language. Although there is plenty to be said for how women in noir destabilize the noir anti-hero's

control of language, I want to push beyond discourse and read the opening scene through the lens of ontology and phenomenology. Like Silverman, I read *Kiss Me Deadly* as a film that evokes strong feelings of the body and sensuous experiences beyond language. However, I do not want to propose that visible female bodies and unseen voices are opposed to each other. Put more specifically, seen and distant unseen sounds are integral to our everyday interactions with the world. Nowhere is this more apparent than the opening sequence of Christina attempting to hitch a ride. The opening fades into a medium shot of her bare feet running on pavement. Before we hear any music or dialogue, we hear the raw tactile sounds of skin on pavement and rapid breathing. Off screen we hear the rush of various cars speeding past. Unlike the inciting incidents of train noise that begins *Scarlet Street*, the sound of Christina's visible footsteps and unseen car sounds are not the self-reflective sounds of phenomenological bracketing; instead, these sounds are embodied in the everyday interaction of self and world. The off-screen distance of the car sounds helps to ground us in a world that exceeds our visible horizon. Although the sounds of humans and cars, as well as mechanically reproduced music and visible bodies appear to be incongruous with each other, *Kiss Me Deadly* frequently emphasizes their shared materiality.

In order to analyze self-reflexive embodiment in *Kiss Me Deadly*, we must move beyond Edmund Husserl's disinterested bracketing in favor of our everyday embodiment with the world. I turn to the later work of Maurice Merleau-Ponty, his text *The Visible and the Invisible,* and in particular, his concepts of chiasm and *flesh* to do this work. For Merleau-Ponty, our experience of having a body in the world with others is not only constituted by our ability to interact with the world, but also the world's interaction with our bodies, which are also of that same world. He writes, "if my hand, while it is felt from within, is also accessible from without, itself tangible, for my other hand, for example, if it takes its place among things it touches, is in a sense one of them, opens finally upon a tangible being of which it is

also a part" (133). In other words, our experience of objects in the world comes not through a transcendent self, controlling our body from within; rather, our self and body are constituted in the same material world as the objects with which we come into contact. We have as much potential to be grasped as the world we touch. Thus, our existence with objects in the world is a chiasm, or "crisscrossing," between our handling of objects that also come into contact with our material body (133). The opening of *Kiss Me Deadly* demonstrates this chiasmatic overlapping of self and world through the fleshy diegetic sounds of bare feet slapping pavement, the human breathing and acousmatic radio music, and the diegetic car speeding forward into the non-diegetic credits. This overlapping is a mix of sounds both seen and unseen, as well as a visual crisscrossing of elements both inside and outside the film world. *Kiss Me Deadly* creates intersubjectivity through embodied displacement and invisibility. Whether or not we are taking a natural or phenomenological attitude toward objects, our perspective is always limited. For example, in *Detour*, when the camera pans down to the coffee mug, we only see it from one side. The visible objects of our inquiry always have an invisible side, or what phenomenologists call an aspect. There is always more to an object than what it reveals to our limited subjective perspective. As Merleau-Ponty observes, our perception is both "ineluctable and deferred," to see one side of an object is also to not see another (137). For Merleau-Ponty, the visible aspect of an object is connected to our vision by what he calls *flesh*. The concept of *flesh* is defined as an elemental or "general thing" that binds our bodies to visible material objects (139). Just as the elemental mood of films noir creates a porous relationship between self and world, *flesh* binds us both to material objects as well as to others. Although the elemental concept of *flesh* binds us with each other and material objects, there is always a gap or displacement between self and objects. Merleau-Ponty writes, "this does not mean that there was a fusion or coinciding of me with it: on the contrary, this occurs because a sort of dehiscence opens my body in two" (123). Even as we

interact with objects in the world tactically, visually or sonicaly, there is always a slight displacement or "dehiscence" between self and world. Intersubjectivity is made possible through displacement.

Intersubjectivity through sonic displacement is best illustrated by the character of Nick (Nick Dennis) the Greek mechanic. An ally to Mike, Nick speaks in part though onomatopoeic engine noises, expressing his enthusiasm for cars by exclaiming, "Vavavoom pow!" (see figure 6). Half-way into the film, Nick is murdered by the off-screen villain while performing maintenance on a car. Later, Mike mourns the loss of Nick in a black nightclub. Unlike the restaurant scene in *The Blue Gardenia* where the black performer appears out of place in a white restaurant, Mike is at home in this black space. James Naremore has observed that this " helps to indicate his essential hipness" (241). Mike's presence in the bar is also formally and ontologically grounding through its use of sound. The scene begins with a medium shot of a singer, (Madi Comfort), on stage performing "Rather Have the Blues." As we cut to a reverse shot of Mike watching her, she is framed in a mirror behind him, creating a feeling of shared space. Mike prompts the bartender, (Art Loggins), to pour himself a drink in remembrance of Nick. Just out of frame, the bartender softly exclaims Nick's mantra, "Vavavoom pretty pow." The scene is an oddly moving moment. Despite the camera focusing on Mike's face, the off-screen bartender evokes Nick's presence through the mechanic's signature sound. In back of Mike, out of focus, we hear the voice of the female singer (see figure 7). Unlike Cole's visible presence in *The Blue Gardenia,* which feels awkwardly sutured into the diegesis, the female singer in *Kiss Me Deadly* feels just as present when she is off screen. Her singing and the bartender's onomatopoeic invocation of Nick's memory reminds us that our intersubjective relationship with others can be unseen yet auditory. Unlike the solipsistic hallucination of Kitty's and Johnny's voices in *Scarlet Street* that frame acousmatic sound as threateningly disembodied, the music and Nick's displaced

car sounds are, instead, moments of shared unseen embodiment connected through an elemental mood/*flesh*. In the *Visible and the Invisible*, Merleau-Ponty observes, "Like crystal, like metal and many other substances. I am a sonorous being. … As there is a reflexivity of the touch and of sight, and of the touch vision system, there is reflexivity of the movement of phonation and of hearing; they have their sonorous inscription, the vociferation have their motor echo" (144). On this view, Nick's exclamations of engine noises are less an abstracted experience than a passionate interaction between the auditory experience of his lived body and the world of machines. Although the mechanic's onomatopoeic car sounds are bracketed from their normal context, Nick's interaction with sound is never depicted as solipsistically removed from his embodied relationship to the world. Unlike Chris in *Scarlet Street,* who has internalized his phenomenological experiences of sound, Nick's phenomenological bracketing, whether visibly present or an unseen memory, demonstrates the mutual interaction between embodiment and sound in the world.

Kiss Me Deadly's explosive climax demonstrates the danger of removing this sonic distance when the Pandora-esque femme fatale, Lily Carver (Gaby Rodgers), finally opens the mysterious box. In a close-up of the box, we see her hand slowly open the top. The visible content appears to be nothing but a blinding white light. The sound coming from inside the box is a wind-like breathing, which creates a contrast between an inhuman force of destruction and an eerily human presence. In a medium shot of Lily as the light shines on her face, she emits a piercing scream. Although the scream is meant to be attached to Lily's body in the frame, the sound of her voice feels like it has been added in post production, creating an uncanny disconnect between sound and image. Not unlike the examples from Lang's films, Lily's undoing stems in part from her desire to experience a mysterious sound regardless of its source beyond human comprehension. However, the shrieking bomb is a

force that does not displace sound but rather levels distance that can help to bring about embodied intersubjectivity.

The ability to transmit information across a long distance does not make us closer; nearness is only possible through distance. The apocalyptic images of *Kiss Me Deadly*'s ending tell us something about the desire for connection and intersubjectivity in films noir, in particular the desire to know something that can only be understood through distance. In his later essay, "The Thing," Martin Heidegger observes that despite being able to bring things closer through technology, we have not been able to bring things "nearer" to us. After referencing the leveling capabilities of the atomic bomb, Heidegger writes, "despite all conquest of distance the nearness of things remains absent" (164). The apparent disappearance of distance through technology can be found throughout the films noir we have explored. Like the nuclear bomb that levels everything, the destruction of distance from technological mediation is a concern of modernity and noir: the threat of inescapable nostalgia in *Detour,* the inability to find love in a hyper mediated city of subway sounds or recorded nightclub music in Fritz Lang's noirs, and finally, the inhuman shriek of the atomic box in *Kiss Me Deadly*. As we are never able to experience reality from a totality of perspectives, displacement and unseen sounds and voices are part of our experience of our limited subjectivity. For Heidegger, it is not technology as such that is the problem but, rather, the distance it engenders. Audio technology in noir can help to highlight the distance between characters. The doomed characters of noir are not undone because they use technology or experience sounds as displaced from their sources but because they are unable to return those technologies and sounds to a shared world constituted at a distance. Neither near sound seen nor distant sound are mysteries to be revealed but, rather, the basic ontological way we experience sound as sononours beings ourselves.

Figure 5 : Crisscrossing of cars, credits, breathing, and music in the opening of *Kiss Me Deadly*. Aldrich, Robert. 1955. Kiss Me Deadly. United Artists. © 1955 by United Artists. Fair use.

Figure 6: "Vava-Voom Pow!" Nick the mechanic in *Kiss Me Deadly.* Aldrich, Robert. 1955. Kiss Me Deadly. United Artists. © 1955 by United Artists. Fair use.

Figure 7: "Vava-Voom Pretty Pow." The absent presence of Nick in a shared space. Aldrich, Robert. 1955. Kiss Me Deadly. United Artists. © 1955 by United Artists. Fair use.

Conclusion: Sound and The *Phenomennoir Reduction* in Neo-Noir

"[Films noir] is most fruitfully approached by means of examples and best understood as a way of [...] *being* in the world."[8]

—Steven M. Sanders, "Sunshine Noir: Postmodernism and *Miami Vice*" (183)

Throughout this paper, I have read against the grain of the classic cycle of American films noir. The content of these films no doubt deal with dark themes and isolated individuals seeking connections in an indifferent society. Viewed from a socio-historical perspective, classic noir's themes of alienation stem from various concerns of the early half of the twentieth century, from new audio technology to representations of race and jazz. These concerns imply various types of social, political, and physical displacement in often complex and contentious ways: Black musicians removed from white spaces, émigrés living in a new country, and sounds technologically removed from their original sources. Through the lens of phenomenology I have shown how sonic displacement draws attention to displacement as such in relation to film form and our very ontological way of existing in the world. My phenomenological reading of sonic displacement is not in conflict with socio-historical readings; it is complementary. By drawing attention to displacement phenomenologically, we can find moments of intersubjectivity. Despite the negative connotations of social displacement, our ontological way of interacting with the world is always partially displaced. The characters of noir can potentially find connection through their shared phenomenological displacement. In *Detour* we see how the *phenomennoir reduction* and bracketing of sound

[8] The emphasis is Sanders's

through sonic nostalgia helps to positively remind us of the material instantiation of recorded music, whereas *Scarlet Street*, we see how sound experienced away from the material world can lead to a solipsistic relationship between self and world. In *The Blue Gardenia*, technological mediation can create ambiguity, but can also help return us to a shared materiality in recording technology. Finally, *Kiss Me Deadly* creates intersubjectivity through distance by emphasizing sounds both seen and unseen.

The theme of sonic displacement and intersubjectivity can be found in neo-noirs made after 1960 to the present. As neo-noirs tend to be highly self-reflective, the use of sound and music displaced from its source is even more overt and stylized. Perhaps the most illustrative use of music and audio technology in neo-noir comes from the *Miami Vice* television series pilot, "Brother's Keeper" (1984), during the famous "In the Air Tonight" sequence. As we hear Phil Collins's song play, Sonny Crockett (Don Johnson) and Ricardo Tubbs (Philip Michael Thomas) drive to a phone booth. Crockett calls his wife, Caroline (Belinda Montgomery), to ask if their past relationship has meant anything.

The neon-soaked world of 1980s Miami seems a far cry from the chiaroscuro of classic noir, this scene could be read as yet another *phenomennoir reduction*, a breakdown of sound and image that allows the characters and viewer to contemplate the texture and material source of sound. The displaced music invites the audience to contemplate the source of the music. Is it played on the radio or is it merely non-diegetic music? The scene begins with several medium shots of Sonny and Tubbs, as well as medium shots of the spinning wheels of Sonny's Ferrari. We also get a medium shot looking down at the car's black hood that reflects the street lights. For a moment, the reflections appear to move to the beat of the music, creating an overlapping of diegetic and non-diegetic space and sound. In a wide shot, we see the car pull up to a phone booth. Sonny enters the booth, and we get a medium shot/reverse shot as he speaks to Caroline, the music fading in and out with their

conversation. As Sonny and Caroline contemplate their past over the phone, we hear Collins's voice sing, “Well, I remember,” as the characters appear to bracket their past relationship from a distance. The music feels intimate and empathic to the emotions on screen while also remaining somewhere distant from the diegesis, allowing the audience to contemplate the source of music. Finally, we cut back to a wide shot as Sonny exits the phone booth, and he drives off to the left of the frame. During this wide shot, Collins’s drum solo kicks in, seemingly pushing the car out of the frame, as the camera lingers for a second on the now empty space (see figure 8).

The use of Collins’s song in the *Miami Vice* pilot is not, to call back to the André Bazin quote with which I began this paper, merely “an illustration of a text, a commentary on an image” (139). Instead, like all the sounds we have explored, the displacement between sound and image helps to find a connection between the two. Like Sonny needing reassurance over a pay phone that his past love was real, the displaced sounds of both classic and neo-noir can help to bring us back to a shared material reality.

Figure 8: Music, memory, mediation and intersubjectivity in *Miami Vice*.Carter, Thomas *Miami Vice*. “Brother’s Keeper”, Universal. © 1984 by Universal City Studios, inc. Fair use.

References

Aldrich, Robert. *Kiss Me Deadly*. United Artists, 1955.

Bazin, Andre. “Le Journal d’un Curé de Campagne and the Stylistics of Robert Bresson.” *What Is Cinema? Vol. 1*, translated by Hugh Gray, University of California Press, 2004.

The Blue Gardenia (1953) – Soundtracks – IMDb. https://www.imdb.com/title/tt0045564/soundtrack/. Accessed 25 Feb. 2024.

Borde, Raymond, and Etienne Chaumeton. *A Panorama of American Film Noir*. Translated by Paul Hammond, City Lights Publishers, 2002.

Carter, Thomas. “Miami Vice.” *Brother’s Keeper*, 1, NBC, 16 Sept. 1984.

Chion, Michel. *Audio-Vision: Sound on Screen*. Translated by Claudia Gorbman, Columbia University Press, 1994.

Christopher, Nicholas. *Somewhere in the Night: Film Noir and the American City*. Free Press, 1997.

Detour (1945) – Soundtracks – IMDb. https://www.imdb.com/title/tt0037638/soundtrack/. Accessed 25 Feb. 2024.

Dmytryk, Edward. *Murder, My Sweet*. RKO, 1944.

Doane, Mary Ann. “The Voice in the Cinema: The Articulation of Body and Space.” *Yale French Studies*, no. 60, 1980, pp. 33–50, https://doi.org/10.2307/2930003.

Fay, Jennifer, and Justus Nieland. *Film Noir: Hard-Boiled Modernity and the Cultures of Globalization*. Routledge, 2009.

Földényi, F. László. *Melancholy*. Translated by Tim Wilkinson, Yale University Press, 2016.

Gunning, Tom. *The Films of Fritz Lang: Allegories of Vision and Modernity*. British Film Institute, 2000.

Haacke, Paul. “The Melancholic Voice-Over in Film Noir.” *Journal of Cinema and Media Studies*, vol. 58, no. 2, 2019, pp. 46–70, https://www.jstor.org/stable/26607206.

Hanson, Helen. “The Ambience of Film Noir: Soundscapes, Design, and Mood.” *A Companion to Film Noir*, edited by Andrew Spicer and Helen Hanson, John Wiley & Sons, Ltd, 2013, pp. 284–301, https://doi.org/10.1002/9781118523728.ch17.

Heidegger, Martin. *Being and Time*. Translated by Macquarrie John and Edward Robinson, Harper Perennial Modern Classics, 2008.

---. “The Thing.” *Poetry, Language, Thought*, translated by Albert Hofstadter, Harper Perennial Modern Classic, 2001.

Hirsch, Foster. *The Dark Side of the Screen: Film Noir*. Da Capo Press, 2008.

Husserl, Edmund. *Cartesian Meditations: An Introduction to Phenomenology*. Translated by Dorion Cairns, Martinus Nijhoff, 1960.

---. “Pure Phenomenology, Its Method, and Its Field of Investigation.” *The Phenomenology Reader*, edited by Timothy Mooney and Dermot Moran, translated by Robert Welsh, Routledge, 2002, pp. 124–33.

Jameson, Fredric. “The Synoptic Chandler.” *Shades of Noir*, edited by Joan Copjec, Verso Books, 1993, pp. 33–56.

Kane, Brian. *Sound Unseen: Acousmatic Sound in Theory and Practice*. Oxford University Press, 2016.

Kaplan, E. Ann. "'The Dark Continent of Film Noir': Race, Displacement and Metaphor in Tourneur's *The Cat People* (1942) and Welles' *The Lady from Shanghai* 1948)." *Women in Film Noir*, edited by E. Ann Kaplan, British Film Institute, 2019, pp. 183–201.

Kiss Me Deadly (1955) – Soundtracks – IMDb. https://www.imdb.com/title/tt0048261/soundtrack/. Accessed 25 Feb. 2024.

Kozloff, Sarah. *Invisible Storytellers: Voice-Over Narration in American Fiction Film*. First Edition, University of California Press, 1989.

Krutnik, Frank. *In a Lonely Street: Film Noir, Genre, Masculinity*. Routledge, 1991.

Lang, Fritz. *The Blue Gardenia*. Warner Bros., 1953.

---. *M*. Nero-Film, 1931.

---. *Scarlet Street*. Universal Pictures, 1945.

Merleau-Ponty, Maurice. *The Visible and the Invisible*. Edited by Claude Lefort, Translated by Alphonso Lingis, Northwestern University Press, 1968.

"Miami Vice" Brother's Keeper (TV Episode 1984) – Soundtracks – IMDb. https://www.imdb.com/title/tt0087717/soundtrack/. Accessed 26 Feb. 2024.

Miklitsch, Professor Robert. *Siren City: Sound and Source Music in Classic American Noir*. Rutgers University Press, 2011.

Naremore, James. *More than Night: Film Noir in Its Contexts*. University of California Press, 2008.

Ness, Richard R. "A Lotta Night Music: The Sound of Film Noir." *Cinema Journal*, vol. 47, no. 2, 2008, pp. 52–73, https://www.jstor.org/stable/30137702.

Palmer, R. Barton. "The Divided Self and the Dark City: Film Noir and Liminality." *Symplokē*, vol. 15, no. 1/2, 2007, pp. 66–79, https://www.jstor.org/stable/40550760.

---. *Hollywood's Dark Cinema: The American Film Noir*. Twayne Publishers, 1994.

Porfirio, Robert G. "No Way Out: Existential Motifs in the Film Noir." *Film Noir Compendium: Key Selections from the Film Noir Reader Series*, edited by Alain Silver and James Ursini, Illustrated edition, Limelight, 2016, pp. 132–45.

Ross, Eloise. "Sounds from the City in Film Noir." *Senses of Cinema*, July 2013, https://www.sensesofcinema.com/2012/feature-articles/sounds-from-the-city-in-film-noir/.

Sanders, Steven M. "Film Noir and the Meaning of Life." *The Philosophy of Film Noir*, edited by Mark Conard, University Press of Kentucky, 2005, pp. 91–105.

---. "Sunshine Noir: Postmodernism and Miami Vice." *The Philosophy of Neo-Noir*, edited by Mark Conard, University Press of Kentucky, 2009, pp. 183–201.

Sartre, Jean-Paul. "American Novelists in French Eyes." *The Atlantic*, 1 Aug. 1946, https://www.theatlantic.com/magazine/archive/1946/08/american-novelists-in-french-eyes/655280/.

Scarlet Street (1945) – Soundtracks – IMDb. https://www.imdb.com/title/tt0038057/soundtrack/. Accessed 25 Feb. 2024.

Schrader, Paul. "notes on film noir." *Film Noir Compendium: Key Selections from the Film Noir Reader Series*, edited by Alain Silver and James Ursini, Illustrated edition, Limelight, 2016, pp. 88–99.

Silverman, Kaja. *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*. Indiana University Press, 1988.

Sobchack, Vivian. *The Address of the Eye: A Phenomenology of Film Experience*. Princeton University Press, 1992.

---. *Carnal Thoughts: Embodiment and Moving Image Culture*. First Edition, University of California Press, 2004.

Sokolowski, Robert. *Introduction to Phenomenology*. Cambridge University Press, 1999.

Telotte, J. P. *Voices in the Dark: The Narrative Patterns of Film Noir*. University of Illinois Press, 1989.

Ulmer, Edgard G. *Detour*. Producers Releasing Corporation, 1945.

Wager, Jans B. *Jazz and Cocktails: Rethinking Race and the Sound of Film Noir*. University of Texas Press, 2017.

Wilder, Billy. *Double Indemnity*. Paramount Pictures, 1944.

Appendix A: Fair Use Information

University of South Florida

INSTRUCTIONS

Check all boxes that apply, and keep a copy of this form for your records. If you have questions, please contact the USF General Counsel or your USF Tampa Library Copyright Librarian.

Name: Thomas Goodchild Date: 3/6/2024

Class or Project: MA Thesis

Title of Copyrighted Work: The Blue Gardenia, Kiss Me Deadly, Miami Vice

PURPOSE AND CHARACTER OF THE USE

Likely Supports Fair Use	Likely Does Not Support Fair Use
■ Educational ☐ Teaching (including multiple copies for classroom use) ■ Research or Scholarship ■ Criticism, Parody, News Reporting or Comment ■ Transformative Use (your new work relies on and adds new expression, meaning, or message to the original work) ☐ Restricted Access (to students or other appropriate group) ■ Nonprofit	☐ Commercial ☐ Entertainment ☐ Bad-faith behavior ☐ Denying credit to original author ☐ Non-transformative or exact copy ■ Made accessible on Web or to public ☐ Profit-generating use

Overall, the purpose and character of your use ■supports fair use or ☐does not support fair use.

NATURE OF THE COPYRIGHTED MATERIAL

Likely Supports Fair Use	Likely Does Not Support Fair Use
■ Factual or nonfiction ■ Important to favored educational objectives ■ Published work	☐ Creative or fiction ☐ Consumable (workbooks, tests) ☐ Unpublished

Overall, the nature of the copyrighted material ■supports fair use or ☐does not support fair use.

AMOUNT AND SUBSTANTIALITY OF MATERIAL USED IN RELATION TO WHOLE

Likely Supports Fair Use	Likely Does Not Support Fair Use
■ Small amount (using only the amount necessary to accomplish the purpose) ■ Amount is important to favored socially beneficial objective (i.e. educational objectives) ■Lower quality from original (ex. Lower resolution or bitrate photos, video, and audio)	☐ Large portion or whole work ☐ Portion used is qualitatively substantial (i.e. it is the 'heart of the work') ☐Similar or exact quality of original work

LeEtta Schmidt, lmschmidt@usf.edu and Drew Smith dsmith@usf.edu
Reviewed by USF General Counsel 08/11/2015

Overall, the amount and substantiality of material used in relation to the whole ☒supports fair use or ☐does not support fair use.

EFFECT ON THE MARKET FOR ORIGINAL

Likely Supports Fair Use	Likely Does Not Support Fair Use
☒ No significant effect on the market or potential market for the original ☒ No similar product marketed by the copyright holder ☒ You own a lawfully acquired copy of the material ☐ The copyright holder is unidentifiable ☒ Lack of licensing mechanism for the material	☐ Replaces sale of copyrighted work ☐ Significantly impairs market or potential market for the work ☐ Numerous copies or repeated, long-term use ☒ Made accessible on Web or to public ☐ Affordable and reasonably available permissions or licensing

Overall, the effect on the market for the original ☒supports fair use or ☐does not support fair use.

CONCLUSION

The combined purpose and character of the use, nature of the copyrighted material, amount and substantiality of material used in relation to the whole and the effect on the market for the original

☒likely supports fair use or ☐likely does not support fair use.

Note: Should your use of copyrighted material not support fair use, you may still be able to locate and request permissions from the copyright holder. For help on this, please feel free to contact your Copyright Librarian.

This worksheet has been adapted from:

Cornell University's Checklist for Conducting A Fair use Analysis Before Using Copyrighted Materials:
https://copyright.cornell.edu/policies/docs/Fair_Use_Checklist.pdf

Crews, Kenneth D. (2008) Fair use Checklist. Columbia University Libraries Copyright Advisory Office.
http://copyright.columbia.edu/copyright/files/2009/10/fairusechecklist.pdf

Smith, Kevin; Macklin, Lisa A.; Gilliland, Anne. A Framework for Analyzing any Copyright Problem. Retrieved from:
https://d396qusza40orc.cloudfront.net/cfel/Reading%20Docs/A%20Framework%20for%20Analyzing%20any%20Copyright%20Problem.pdf

LeEtta Schmidt, lmschmidt@usf.edu and Drew Smith dsmith@usf.edu
Reviewed by USF General Counsel 08/11/2015