## BIBLIOGRAPHY

Sales Street, Landschaffer aller van de

## Primary texts

Note: These are essential readings in the field of crime films, or provide useful overviews to crime cinema or to its many sub-types, including the police, gangster, film noir, mystery, erotic thriller and serial killer film.

是这个人,我们就是一个人,我们就是一个人的,我们就是一个人的,我们就是一个人的,我们就是一个人的,我们就是一个人的,我们就是一个人的,我们就是一个人的。这个人的

- Bould, M. (2005) Film Noir: From Berlin to Sin City. London and New York: Wallflower Press.
- Chibnall, S. and R. Murphy (eds) (1999) *British Crime Cinema*. London: Routledge. Hardy, P. (ed.) (1997) *BFI Companion to Crime*. Los Angeles: University of California Press.
- \_\_\_\_ (1998) The Overlook Film Encyclopedia: The Gangster Film. Woodstock:
  Overlook Press.
- Hirsch, F. (1999) Detours and Lost Highways: A Map of Neo-Noir. New York: Limelight.
- \_\_\_\_ (2001) The Dark Side of the Screen: Film Noir. New York: A.S. Barnes.
- Jenkins, P. (1994) Using Murder: The Social Construction of Serial Homicide. New York: De Gruyter.
- Leitch, T. (2002) Crime Films. Cambridge: Cambridge University Press.
- Morrison, K. (1999) 'The Technology of Homicide: Constructions of Evidence and Truth in the American Murder Film', in C. Sharrett (ed.) Mythologies of Violence in Postmodern Media. Detroit: Wayne State University Press, 301–18.
- Munby, J. (1999) Public Enemies, Public Heroes: Screening the Gangster from Little Caesar to Touch of Evil. Chicago: University of Chicago Press.
- Murphy, R. (1993) Smash and Grab: Gangsters in the London Underworld 1920-1960. London: Faber & Faber.
- Naremore, J. (1998) More Than Night: Film Noir in Its Contexts. Berkeley: University

- of California Press.
- Priestman, M. (2003) The Cambridge Companion to Crime Fiction. Cambridge: Cambridge University Press.
- Prince, S. (ed.) (2000) Screening Violence. New Brunswick: Rutgers University Press.
- \_\_\_\_ (2003) Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930–1968. New Brunswick: Rutgers University Press.
- Pyrhönen, H. (1994) Murder From an Academic Angle: An Introduction to the Study of the Detective Narrative. Columbia, SC: Camden House.
- Rafter, N. (2006) Shots in the Mirror: Crime Films and Society. Revised edition. New York: Oxford University Press.
- Rubin, M. (1999) Thrillers. Cambridge: Cambridge University Press.
- Simpson, P. L. (2000) Psycho Paths: Tracking the Serial Killer Through Contemporary American Film and Fiction. Carbondale: Southern Illinois University Press.
- Slotkin, R. (2000 [1973]) Regeneration Through Violence: The Mythology of the American Frontier. Norman, OK: University of Oklahoma Press.
- \_\_\_\_ (1992) Gunfighter Nation: The Myth of the Frontier in Twentieth Century America. New York: Atheneum.
- Spicer, A. (2002) Film Noir. New York: Longman.
- Williams, L. R. (2005) The Erotic Thriller in Contemporary Cinema. Bloomington: Indiana University Press.

Secondary texts

Additional, more specialised recommended reading.

- Aguado, V. L. (2002) 'Film Genre and Its Vicissitudes: The Case of the Psychothriller', Atlantis, 24, 2 (June), 163-72.
- Allen, R. and S. Ishii-Gonzales (eds) (1999) Alfred Hitchcock: Centenary Essays.

  London: British Film Institute.
- Arroyo, J, (ed.) (2000) Action/Spectacle Cinema. London: British Film Institute.
- Auden, W. H. (1938) 'The Guilty Vicarage', reprinted in R. W. Winks (ed.) (1980) Detective Fiction: A Collection of Critical Essays. Englewood Cliffs, NJ: Prentice-Hall, 15-24.
- Barefoot, G. (2001) Gaslight Melodrama: From Victorian London to 1940s
  Hollywood. New York: Continuum.
- Barnes, A. (2007) Sherlock Holmes on Screen: The Complete Film and TV History. 3rd revised edition. Richmond: Reynolds and Hearn.
- Barnouw, Erik (1966-70) The Image Empire, A History of Broadcasting in the United States, 3 vols. New York: Oxford University Press.
- \_\_\_\_ (1990) Tube of Plenty: The Evolution of American Television. Revised edition.

- New York: Oxford University Press.
- Barthes, R. (1975) The Pleasure of the Text, trans. R. Miller. New York: Noonday.
- Barton, S. (2002) 'Your Self Storage: Female Investigation and Male Performativity in the Woman's Psychothriller', in G. Turner (ed.) *The Film Cultures Reader*. New York: Routledge, 187–216.
- Bataille, G. (1985) Visions of Excess: Selected Writings, 1927–1939, trans. A. Stoekl with C. R. Lovitt and D. M. Leslie, Jr. Minneapolis: University of Minnesota Press.
- (1988) The Accursed Share: An Essay on General Economy, vol. 1, trans. R. Hurley. New York: Zone Books.
- Berliner, T. (2001) 'The Genre Film as Booby Trap: 1970s Genre Bending and The French Connection', Cinema Journal, 40, 3, 25-46.
- Berrettini, M. (1999) 'Private Knowledge, Public Space: Investigation and Navigation in *Devil in a Blue Dress*', *Cinema Journal*, 39, 1, 74-89.
- Black, D. A. (1999) Law in Film: Resonance and Representation. Urbana: University of Illinois Press.
- Black, J. (1991) The Aesthetics of Murder: A Study in Romantic Literature and Contemporary Culture. Baltimore: Johns Hopkins University Press.
- Botting, F. (1995) Gothic. New York: Routledge.
- Bowser, E. (1990) The Transformation of the Cinema, 1907–1915: History of the American Cinema, vol. 2. Berkeley: University of California Press.
- Browne, N. (ed.) (2000) Francis Ford Coppola's The Godfather Trilogy. Cambridge: Cambridge University Press.
- Browne, N. (2000) 'Fearful A-Symmetries: Violence as History in the Godfather Films (Introduction)', in N. Browne (ed) (2000) Francis Ford Coppola's The Godfather Trilogy. Cambridge: Cambridge University Press, 1–22.
- Brunsdon, C. (1998) 'Structure of Anxiety: Recent British Television Crime Fiction', Screen, 39, 3, 223-43.
- Buss, R. (1994) French Film Noir. New York: Marion Boyars.
- Callahan, V. (2005) Zones of Anxiety: Movement, Musidora, and the Crime Serials of Louis Feuillade. Detroit: Wayne State University Press.
- Cameron, I. (1975) A Pictorial History of Crime Films. New York: Hamlyn.
- Carroll, N. (1990) The Philosophy Of Horror; or Paradoxes of the Heart. New York: Routledge.
- Casillio, R. (2007) Gangster Priest: The Italian-American Cinema of Martin Scorsese. Toronto: University of Toronto Press.
- Cawelti, J. (1976) Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture. Chicago: University of Chicago Press.
- Chandler, R. (1944) 'The Simple Art of Murder', Atlantic Monthly, December, 53-4.

- Chesterton, G. K. (1946 [1902]) 'A Defence of Detective Stories', in H. Haycraft (ed.)

  The Art of Mystery Stories. New York: Dodd, Mead, 3-6.
- Chibnall, S. (2001) 'Underworld England: Guy Ritchie and the British Gangster Film', FilmHäftet, 118, 6, 1-7.
- Clarens, C. (1997) Crime Movies: An Illustrated History of the Gangster Genre from D.W. Griffith to Pulp Fiction. New York: Da Capo.
- Clarke, A. (1992) "You're Nicked!": Television Police Series and the Fictional Representation of Law and Order, in D. Strinati and S. Wagg (eds) Come on Down? Popular Media Culture in Post-war Britain. London: Verso, 232-53.
- Clover, C. (1992) Men, Women and Chainsaws: Gender in the Modern Horror Film. Princeton: Princeton University Press.
- \_\_\_\_ (2000) 'Judging Audiences; The Case of the Trial Movie', in C. Gledhill and L. Williams (eds) Reinventing Film Studies. London: Arnold, 244-64.
- Cohan, S. (1998) 'Censorship and Narrative Indeterminacy in *Basic Instinct*', in S. Neale and M. Smith (eds) *Contemporary Hollywood Cinema*. New York: Routledge, 263-79.
- Cole, S. A. (2001) Suspect Identities: A History of Fingerprinting and Criminal Identification. Cambridge: Harvard University Press.
- Cooke, L. (2001) 'The Police Series', in G. Creeber (ed.) The Television Genre Book.

  London: British Film Institute.
- Copjec, J. (ed.) (1993) Shades of Noir: A Reader. London: Verso.
- Daly, M. and M. Wilson (eds) (1988) Homicide. New York: De Gruyter.
- Dawson, G. (2000) Quentin Tarantino: The Cinema of Cool. New York: Applause.
- Denvir, J. (ed.) (1996) Legal Reelism: Movies as Legal Texts. Austin: University of Texas Press.
- Dimenberg, E. (2004) Film Noir and the Spaces of Modernity. Cambridge: Harvard University Press.
- Doane, M. A. (1991) Femmes Fatales: Feminism, Film Theory, Psychoanalysis. New York: Routledge.
- Douglas, J. and M. Olshaker (1997) Journey Into Darkness. New York: Scribner.
- Doyle. A. (2003) Arresting Images: Crime and Policing In Front of the Television Camera. Toronto: University of Toronto Press.
- Dyer, R. (1999) Seven. London: British Film Institute.
- Egger, S. (1990) Serial Murder: An Elusive Phenomenon. New York: Praegar.
- Everson, W. (1972) The Detective in Film. Secaucus, N.J.: Citadel Press.
- Feasey, R. (2003) 'Sex, Controversy, Box-Office: From Blockbuster to Bonkbuster', in J. Stringer (ed.) *Movie Blockbusters*. Routledge: New York, 167-77.
- Foucault, M. (ed.) (1975) I Pierre Rivière, Having Slaughtered my Mother, my Sister and my Brother ... a Case of Parricide in the Nineteenth Century. Lincoln: University Of Nebraska Press.

- \_\_\_\_ (1995 [1977]) Discipline and Punish: The Birth of the Prison. New York: Vintage.
- Friedman, L. M. (1993) Crime and Punishment in American History. New York: HarperCollins.
- Gabbard, K. and G. O. Gabbard (1987) Psychiatry and the Cinema. Chicago: University of Chicago Press.
- Gardaphe, F. (2006) From Wiseguys to Wise Men: The Gangster and Italian American Masculinities. New York: Routledge
- Geberth, V. J. (2006) Practical Homicide Investigation: Tactics, Procedures and Forensic Techniques. 4th edition. Boca Raton: CRC Press.
- Gifford, D. (1986) The British Film Catalogue 1895-1985. London: David & Charles.
- Gilman, S. L. (1985) Difference and Pathology: Stereotypes of Sexuality, Race and Madness. Ithaca: Cornell University Press.
- Girard, R. (1979) Violence and the Sacred, trans. P. Gregory. Baltimore: Johns Hopkins University Press.
- \_\_\_\_ (1986) The Scapegoat. Baltimore: Johns Hopkins University Press.
- Glamuzina, J. and A. Laurie (1991) Parker and Hulme: A Lesbian View. Auckland: New Women's Press.
- Gledhill, C. (1998 [1978]) 'Klute 1: a Contemporary Film Noir and Feminist Film Criticism', in E. Ann Kaplan (ed.) Women in Film Noir. London: BFI, 20-34.
- \_\_\_\_ (1998 [1978]) 'Klute 2: Feminism and Klute', in E. Ann Kaplan (ed.) Women in Film Noir. London: BFI, 99-114.
- Glynn, K. (2000) Tabloid Culture: Trash Taste, Popular Power and the Transformation of American Television. Durham: Duke University Press.
- Goodwin, S.W. & E. Bronfen (2006) Death and Representation. Baltimore: John Hopkins University Press.
- Grant, B. K. (ed.) (1996) The Dread of Difference: Gender and the Horror Film. Austin: University of Texas Press.
- (1998) 'Rich and Strange: The Yuppie Horror Film', in S. Neale and M. Smith (eds) Contemporary Hollywood Cinema. New York: Routledge, 280-93.
- Gunning, T. (1995) 'Tracing the Individual Body: Photography, Detectives and Early Cinema', in L. Charney and V. R. Schwartz (eds) Cinema and the Invention of Modern Life. Berkeley: University of California Press, 15–45.
- Haeffner, N. (2005) Alfred Hitchcock. Pearson Longman: London.
- Haining, P. (1994) The Television Sherlock Holmes. New York: Carol Publishing.
- Halttunen, K. (1998) Murder Most Foul: The Killer and the American Gothic Imagination. Cambridge, MA: Harvard University Press.
- Hart, L. (1994) Fatal Women: Lesbian Sexuality and the Mark of Aggression.
  Princeton: Princeton University Press.

- Haydock, R. (1978) Deerstalker!: Holmes and Watson On Screen. Metuchen: Scarecrow.
- Hunt, L. (1999) 'Dog Eat Dog: The Squeeze and the Sweeney Films', in S. Chibnall and R. Murphy (eds) British Crime Cinema. London: Routledge, 134-47.
- Inciardi, J. A. and J. L. Dee (1987) 'From the Keystone Cops to *Miami Vice*: Images of Policing in American Popular Culture', *Journal of Popular Culture*, 21, 2, 84–102.
- Jameson, F. (1983 [1970]) 'On Raymond Chandler', reprinted in G. W. Most and W. W. Stowe (eds) *Poetics of Murder*. New York: Harcourt Brace Jovanovich, 122-48.
- Jarvis, R. M. and P. R. Joseph (eds) (1998) Prime Time Law: Fictional Television as Legal Narrative. Durham: Carolina Academic Press.
- Jermyn, D. (2006) Crime Watching: Investigating Real Crime TV. London: I.B. Tauris.
- Kamir, O. (2006) Framed: Women in Law and Film. Durham: Duke University Press.
- Kaplan, E. A. (ed.) (1990) Psychoanalysis and the Cinema. New York: Routledge.

  \_\_\_\_ (ed.) (1998 [1978]) Women in Film Noir. Revised edition. London: British Film Institute.
- Kerr, P. (1979/80) 'Out of What Past? Notes on the "B" Film Noir', Screen Education, 32, 33, Autumn/Winter, 45–65, reprinted in A. Silver & J. Ursini. (eds) (1996) Film Noir Reader. New York: Limelight, 107–27.
- Krutnik, F. (1991) In a Lonely Street: Film Noir, Genre, Masculinity. New York: Routledge.
- Lay, S. (2002) British Social Realism: From Documentary to Brit Grit. London and New York: Wallflower Press.
- Lebeau, V. (2001) Psychoanalysis and Cinema: The Play of Shadows. London and New York: Wallflower Press.
- Lee, S. (2003) 'These Are Our Stories: Trauma, Form and the Screen Phenomenon of Law and Order', Discourse, 25, 1/2, 81-97.
- Lesser, W. (1993) Pictures at an Execution: An Enquiry into the Subject of Murder. Cambridge: Harvard University Press.
- Lichtenfeld, E. (2004) Action Speaks Louder: Violence, Spectacle and the American Action Movie. Revised edition. Westport, CT: Praeger.
- Lucia, C. (2005) Framing Female Lawyers: Women on Trial In Film. Austin: University of Texas Press.
- Maloney, J. J. (1998) 'The Crime Film', Crime Magazine: An Encyclopedia of Crime. On-line. Available http://crimemagazine.com/crimefilm.htm (accessed 4 December 2005).
- Man, G. (2000) 'Ideology and Genre in the Godfather Films' in N. Browne

- (ed.) Francis Ford Coppola's The Godfather Trilogy. Cambridge: Cambridge University Press, 109–32.
- Massood, P. (2003) Black City Cinema: African-American Urban Experiences in Film. Philadelphia: Temple University Press.
- McArthur, C. (1972) Underworld USA. London: Warburg.
- McKenna, A. J. (1996) 'Pubic Execution', in J. Denvir (ed.) Legal Reelism: Movies as Legal Texts. Urbana: University of Illinois Press, 225–43.
- Mitchell, E. (1986) 'Apes and Essences: Some Sources of Significance in the American Gangster Film', in B. K. Grant (ed.) Film Genre Reader. Austin: University of Texas, 159–68.
- Mizejewski, L. (2004) Hard Boiled and High Heeled: The Woman Detective in Popular Culture. New York: Routledge.
- Modleski, T. (1989) The Women Who Knew Too Much: Hitchcock and Feminist Theory. Revised edition. New York: Routledge.
- Morrison, T. and C. Brodsky Lacour (eds) (1997) Birth of a Nationhood: Gaze, Script and Spectacle in the OJ Simpson Case. New York: Pantheon.
- Most, G. W. and W. W. Stowe (eds) (1983) The Poetics of Murder: Detective Fiction and Literary Theory. New York: Harcourt Brace Jovanovich.
- Mulvey, L. (1999 [1975]) 'Visual Pleasure and Narrative Cinema', in R. Stam and T. Miller (eds) Film and Theory: An Anthology. New York: Blackwell, 483–509.
- Nicholls, M. (2004) Scorsese's Men: Melancholia and the Mob. Melbourne, Australia: Pluto Press.
- Page, E. (2005) Quintessential Tarantino: The Films of Quentin Tarantino. London: Marion Boyars.
- Peary, G. (2007) Quentin Tarantino: Interviews. Jackson: University of Mississippi Press.
- Pelizzon V. P. and N. M. West (2001) 'Good Stories from the Mean Streets: Weegee and Hard-Boiled Autobiography', The Yale Journal of Criticism, 17, 1, 20-50.
- Phillips, S., M. Haworth-Booth and C. Squiers (1997) Police Pictures: The Photograph as Evidence. San Francisco: Chronicle.
- Pidduck, J. (1995) 'The 1990s Hollywood Fatal Femme: (Dis)Figuring Feminism, Family, Irony, Violence', Cinéaction 38, 64-72.
- Pinedo, I. C. (1997) Recreational Terror: Women and the Pleasures of Horror Film Viewing. Albany: SUNY Press.
- Pomerance, M. and J. Sakeris (eds) (2000) Bang Bang, Shoot Shoot!: Essays on Guns and Popular Culture. 2nd edition. New York: Pearson.
- Porfirio, R., A. Silver, and J. Ursini. (2002) Film Noir Reader 3. New York: Limelight.
- Potter, C. Bond (1998) War on Crime: Bandits, G-Men and the Politics of Mass Culture. New Brunswick: Rutgers University Press.

- Rabinowitz, P. (2002) Black and White and Noir: America's Pulp Modernism. New York: Columbia University Press.
- Raczkowski, C. (2003) 'From Modernity's Detection to Modernist Detectives:

  Narrative Vision in the Work of Allan Pinkerton and Dashiell Hammett',

  Modern Fiction Studies, 49, 4, 629-59.
- Ramsland, K. (2001) The Forensic Science of CSI. New York: Berkeley Boulevard.
- Rapping, E. (2003) Law and Justice as Seen on TV. New York: New York University Press.
- Reiner, R. (2002) 'Media Made Criminality: The Representation of Crime in the Mass Media', in R. Reiner, M. Maguire and R. Morgan (eds) *The Oxford Handbook of Criminology*. 3rd edition. Oxford: Oxford University Press, 376–416.
- Ressler, R. and T. Shachtman (1992) Whoever Fights Monsters. New York: St Martin's Press.
- Revitch, E. and L. B. Schlesinger (1981) *Psychopathology of Homicide*. Illinois: Charles Thomas.
- Robertson, P. (2001) Film Facts. New York: Billboard.
- Rohmer, E. and C. Chabrol (1979) Hitchcock: The First Forty-Four Films. New York: Ungar.
- Rosenberg, N. (1994) 'Hollywood on Trials: Courts and Films, 1930–1960', Law and History Review, 12, 341–67.
- \_\_\_\_ (1996) 'Law Noir', in J. Denvir (ed.) Legal Reelism: Movies as Legal Texts.

  Urbana: University of Illinois Press, 280–302.
- Ruth, D. L. (1996) Inventing the Public Enemy: The Gangster in American Culture, 1918–1934. Chicago: University of Chicago Press.
- Sayers, D. (1929) 'The Omnibus of Crime', reprinted in R. W. Winks (ed.) (1980) Detective Fiction: A Collection of Critical Essays. Englewood Cliffs, NJ: Prentice-Hall, 53–83.
- \_\_\_\_ (1946) 'Aristotle on Detective Fiction', in R. W. Winks (ed.) (1980) Detective Fiction: A Collection of Critical Essays. Englewood Cliffs, NJ: Prentice-Hall, 25-34.
- Schatz, T. (1981) Hollywood Genres: Formulas, Filmmaking, and the Studio System.

  Philadelphia: Temple University Press.
- Sconce, J. (1993) 'Spectacles of Death: Identification, Reflexivity and Contemporary Horror' in J. Collins, H. Radner and A. Preacher Collins (eds) Film Theory Goes to The Movies. New York: Routledge, 103–119.
- Seltzer, M. (1998) Serial Killers: Death and Life in America's Wound Culture. New York: Routledge.
- Shadoian, J. (2002) *Dreams and Dead Ends*. Revised edition. Oxford: Oxford University Press.
- Sharrett, C. (ed.) (1999) Mythologies of Violence in Postmodern Media. Detroit:

- Wayne State University Press.
- Sharrett, C. (1999) 'Introduction', in C. Sharrett (ed) (1999) Mythologies of Violence in Postmodern Media. Detroit: Wayne State University Press, 9–20.
- \_\_\_\_ (1999) 'Afterword: Sacrificial Violence and Postmodern Ideology', in C. Sharrett (ed) (1999) *Mythologies of Violence in Postmodern Media*. Detroit: Wayne State University Press, 413–34.
- Sheen, E and A. Davison (eds) (2004) The Cinema of David Lynch: American Dreams, Nightmare Visions. London and New York: Wallflower Press.
- Silver, A. and E. Ward (eds) (1992) Film Noir: An Encyclopedic Reference to the American Style. 3rd edition. Woodstock: Overlook.
- Silver, A. and J. Ursini (eds) (1996) Film Noir Reader. New York: Limelight.
- \_\_\_\_ (eds) (1999) Film Noir Reader 2. New York: Limelight.
- \_\_\_\_ (eds) (2004) Film Noir Reader 4: The Crucial Films and Themes. New York: Limelight.
- \_\_\_\_ (eds) (2007) The Gangster Film Reader. New York: Limelight.
- Sklar, R. (1992) City Boys: Cagney, Bogart, Garfield. Princeton: Princeton University Press.
- \_\_\_\_ (2002) Film: An International History of the Medium. 2nd edition. New York: Prentice-Hall.
- Slocum, J. D. (ed.) (2001) Violence and American Cinema. New York: Routledge.
- Stasio, M. (2005) 'Make Way for TV's New Miss Marple, One With Some Romance in Her Past', New York Times, 15 April, B21.
- Tatar, M. (1995) Lustmord: Sexual Murder in Weimar Germany. Princeton: Princeton University Press.
- Thomas, R. R. (1994) 'The Dream of the Empty Camera: Image, Evidence and Authentic American Style in American Photographs and *Farewell My Lovely*', *Criticism*, 36, 415–57.
- Tithecott, R. (1997) Of Men and Monsters: Jeffrey Dahmer and the Construction of the Serial Killer. Madison: University of Wisconsin Press.
- Todorov, T. (1977) 'The Typology of Detective Fiction', in *The Poetics of Prose*, trans. R. Howard. Ithaca: Cornell University Press, 42–52.
- Warshow, R. (2002 [1975]) 'The Gangster as Tragic Hero', in *The Immediate Experience: Movies, Comics, Theater and other Aspects of Popular Culture*. Revised edition. New York: Doubleday, 127–33.
- Williams, L. R. (1993) 'Sisters Under the Skin: Video and Blockbuster Erotic Thrillers', in P. Cook and P. Dodd (eds) Women and Film: A Sight and Sound Reader. Philadelphia: Temple University Press, 105–14.
- Wilson, R. W. (2003) 'Crime and the Mafia', in P. C. Rollins (ed.) *The Columbia Companion To American History*. New York: Columbia University Press, 509–17.

- Wilt, D. E. (2003) 'Hollywood's Detective', in P. C. Rollins (ed.) *The Columbia Companion to American History*. New York: Columbia University Press, 583-89.
- Winks, R. (ed.) (1980) Detective Fiction: A Collection of Critical Essays. 2nd edition. Englewood Cliffs, NJ: Prentice-Hall.
- Yaquinto, M. (1998) Pump 'Em Full of Lead: A Look at Gangsters on Film. New York: Twayne.

CONTROL DESCRIPTION OF THE PROPERTY OF THE PRO

Bergeren in the contract department in the contract of the con

Linear Commence of the Commenc

Enterprise that the contract the second contract the second to the second to the second of the secon

A PARTY OF THE PROPERTY OF THE PARTY OF THE

Statement with the party of the control of the cont