economic hardships faced by returning G.I.'s and displaced female workers). In contrast, Broe focuses on the class and labor tensions plaguing Hollywood and the nation at that time, and does so with a depth of analysis unmatched by previous film scholarship. Pointing out how film noir "appeared at a moment when working-class consciousness was heightened by a series of strikes, both in the nation as a whole and in Hollywood in particular, and when middle-class anxiety over increasing corporatization was acute," Broe goes on to trace the development, evolution and demise of the genre, showing in some depth how its various permutations mirrored specific phases of class conflict during those times.

And while considerable attention has been paid to the male protagonist in film noir, this alienated, morally compromised, and self-destructive figure is typica

"fascist crushing of the working class," or had arrived from the "class conscious cauldrons of the New York stage," while others were politicized by the militant crafts unions which came under vicious attack by the studios. As a result, Hollywood's postwar films featured, as a legacy of the 1930's popular front culture, "a promotion of the common man." It was in this way that "working class attitudes…began to proliferate in Hollywood films, culminating in the film noir." As a product then, of both the "impulse for change and its repression," film noir could "not help but bear… the repressed trace of a time when heightened class conflict was in the forefront of American class consciousness."

Broe classifies film noir into three periods: the first during the war (1941-45), when "ideas of the left" first emerge, the second in the postwar period (1945-50), where left ideas become dominant within the genre, and a third during the cold war (1950-55) when the subversive nature of film noir is finally repressed. Throughout, Broe shows how the three periods reflected the class and labor tensions confronting Hollywood and the nation.

In his analysis of wartime film noir, when "class contradictions present in the detective film" come "to the fore," Broe demonstrates how the noir protagonist – often the hard-boiled detective common to such films (a la Sam Spade and Philip Marlowe) - has an ambiguous relationship to the law and is, moreover, increasingly forced outside it as the genre progresses through the war years, a movement, Broe argues, that mirrors that of the labor figure, forced to do the same in the course of war-time labor struggles, "when the protesting of work conditions were likely to be labeled traitorous."

Broe identifies in noir films of this period, five key elements in the hard-boiled detective films that he claims align the protagonist with the labor movement during this time: a focus on the process of work, a focus on getting paid, a resentment toward the rich and the upper-middle professional classes, an increasingly antagonistic relationship to the law, and a manner of plain speaking on the detective's part that counters the obfuscatory speech of others. Workers, Broe asserts, took on similar qualities in this same period, suffering as they were from soaring prices, wage freezes, mass layoffs, longer workweeks, no-strike pledges, and more than ten times the number of casualties suffered on the battlefield. With business receiving millions in war contracts, wages at their lowest point since the Depression, and "union leaders…operating as guarantors of union docility," workers, in their struggle against this "broad confluence of forces," find themselves forced outside the law in the form of wildcat strikes.

By comparing two seminal films from the wartime period, *a t s Fa on* and *ur r w t*, Broe shows correlations between the hard-boiled detective and the unionist in the five categories cited, and in so doing supports his argument that "[a]t the beginning of the war, the hard-boiled detective…conforms, as does labor, to the dictates of the law… By the middle of the war though, this figure is much more questioning of the ability of the law…to administer justice."

Broe then traces the movement of film noir through various postwar permutations, beginning with the "social problem noir" (exemplified by such films as *Pinkw* (1949, about tenement life); *Or*

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"crime film directors respond with films that function as a lament for a lost opportunity for radical change." In terms of both structure and mood, the films of this period "exhibit the disillusioned sentiment of their directors at the end of the period of the cultural front and of the New Deal." In these films, the seven fugitive kinds who won the audiences' sympathies in the late 40's are replaced by the "psychotic fugitive," who warrants only our antipathy, and who, in representing a clear and present danger to society, must be eliminated by the dutiful and efficient forces of law and order. (*t H at Kss o orrow Goo Cr o t Ct*) In many of these films, the hero becomes "the working-class cop of the police procedural, who is charged with subduing the dangerous outsider, before finally moving, in the last stage,

I t ov s, a I Dr v r and most notably, *C matown*, a film mentioned only in passing despite its central importance.

Broe provides strong support for his primary argument with an appendix of over two hundred noir films that clearly demonstrate film noir's changing character over the three periods established by the author, and he concludes by noting the recent detective fiction of Grace F. Edwards and Michael Simon, where "the noir impulse survives and thrives" and we are brought "full circle." Just as the work of Chandler and Hammett "established the working-class-aligned conventions that were then brought to the screen a decade later," the new detective fiction, Broe explains, keeps alive "the antiauthoritarian tradition and the capitalist critique of the film noir fugitive outsider."

Although some of Broe's arguments may seem a bit strained (as when he claims a hotel clerk's betrayal of the hero in *B u Da a* serves as a "reminder that public opinion was being bought off and turned against the strikers"; or that the image of the deaf boy at the end of *ut o t ast*, "points to how any memory

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