

ACKNOWLEDGEMENTS

First thanks should always go to the contributors. James Leach undertook the daunting task of conveying the breadth of British noir and produced an exceptional chapter that will long be cited by film scholars. With a joyful and adventurous spirit, Susan Hayward worked out the most thoughtful and substantial conceptual approaches to French noir that certainly benefit all film scholars. Moreover, Susan re-evaluated her initial assumptions and took a decidedly different approach, all the while explaining the complexity of her trenchant analysis, of which I am in awe. Moreover, her new categorisation for French noir will serve as a model for film historians. Maureen Turim opened up new critical insights into the landscape of contemporary French noir and provided this volume with a fascinating thought-piece on those films. Scholars of Japanese noir will always be referring to David Desser's insights on the transformation of contemporary versions of the genre. He has a command of Japanese film that rivals Earl Miner's with Classical Japanese poetics, which constitutes my highest praise. Few critics of international noir have possessed or do possess Stephen Teo's comprehensive overview of the essential elements and complexities of Asian noir. Professor Teo also kindly reviewed the list of Hong Kong and Korean noirs and made significant suggestions and corrections, for which a debt is now owed. Including Nordic noir in this volume was due to Andrew Nestingen's amazing critical work in this burgeoning field; a debt of gratitude must be extended for his provocative discussion of that element of the genre. Professor Nestingen's fine list of Nordic noirs was included in its entirety in the Selected Filmography section, for which gratitude is also given. Corey

Creekmur provided a intriguing interpretation of Indian noir that worked through both global and local variants for the genre and style, while maintaining that Indian noir substantially differs from American and European noirs in terms of narrative of gender relationships and the role of choreography and song as foundational to its national cinema. Mark Bould put all scholars back to work with his exceptionally fine assessment of what constitutes the current and clearly the future extension of noir in the postmodern world. Looking back on this very important collection of essays, my highest praise for the acumen, rigorous scholarship and service to future scholars seems somehow not quite sufficient. As I read their chapters again, I am struck by the elegance of their critical and conceptual approaches. Again, to them, I owe so much, but I do offer my friendship.

Special thanks goes to my co-editor R. Barton Palmer, whose work on neo-noirs will be a ready source for scholars and historians in the field. His open acceptance for the variety of critical approaches to *International Noir* was crucial for allowing these scholars to explore their various viewpoints. Moreover, Barton's sensitivity to editorial issues and his knowledge of film noir have made this project possible. In my estimation, he may well be the last truly Renaissance man in the humanities. His breadth and depth are astonishing and enviable.

As I mentioned in the *Film Noir: Classical Traditions* volume for Edinburgh University Press, close friends outside the academy often contribute more to one's development than they realise or would be willing to admit in a civil suit in court. For remaining partners willing to commit numerous crimes, as well as for providing me with decades of enjoyable camaraderie, I would like to express my sincere thanks, love and admiration to Chip Johannessen and Carter Burwell, both of whom possess a kind of genius that always astonishes us. For years of fruitful, often hilarious discussions about foreign films, I owe a considerable debt to William Johnsen. I will remain fortunate for knowing all of them. For providing me with a venue for my first publications and for commencing life-long friendships, my fondest regards go to the *Harvard Lampoon*, still one of the great American institutions.

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