Through his narration, detective Marlowe from “Red Wind” reveals the underlying philosophy of noir, establishing that the world is a sinful, corrupt place. As with many hardboiled narrators, Marlowe observes the corruption and narrates what is being seen to the audience. Most of the corruption he witnesses never generates a reaction, suggesting that these evils are commonly seen by those who observe. While watching the police, Marlowe explains how “The cop yanked Waldo’s wallet out, went through it rapidly and whistled. ‘Plenty jack and no driver’s licence.’ He put the wallet away. ‘O.K., we didn’t touch him, see?’” (Chandler 4). Pulling the dead man’s wallet out of his pocket without hesitation presents the level of corruption within the police force. Not only this, but the cop speaks to the others who watched him, saying “we didn’t touch him” as if those watching would not have a problem lying to someone if they were asked any questions regarding the cops’ actions. People’s willingness to perform and cooperate with crime fueled anxieties within communities. As explained by Winfried Fluck, ““…the appeal of film noir is attributed to a post- War atmosphere of disillusion, distrust, alienation, loss of orientation and existential despair...” (382). During this era, people could likely recognize both subliminal and blatant crimes much like hardboiled narrators could, and therefore appealed to them. This appeal stemmed from the idea that no one could be trusted, and therefore displays how hardboiled narrators assist in bringing awareness to the corrupt world in which everyday people take part in.