

Double Indemnity The Complete Screenplay

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The Usual Suspects - Christopher McQuarrie 2000

5 criminals brought together in a framed police line-up . . . 27 bodies in Long Beach Harbour . . . 1 dying, terrified eyewitness . . . 1 dogged cop determined to unravel the truth . . . And at the root of this twisting tale, the notorious - mythical? - Hungarian master criminal, Keyser Souml;ze. Christopher McQuarrie's fiendishly tricky script for director Bryan Singer earned him both the US Academy Award and BAFTA for Best Original Screenplay of 1995. The taut, sinewy writing weaves a densely textured yarn that is as satisfying on the page as it is on screen.

Kiss the Blood Off My Hands - Robert Miklitsch 2014-09-15

Consider the usual view of film noir: endless rainy nights populated by down-at-the-heel boxers, writers, and private eyes stumbling toward inescapable doom while stalked by crooked cops and cheating wives in a neon-lit urban jungle. But a new generation of writers is pushing aside the fog of cigarette smoke surrounding classic noir scholarship. In Kiss the Blood Off My Hands: On Classic Film Noir, Robert Miklitsch curates a bold collection of essays that reassesses the genre's iconic style, history, and themes. Contributors analyze the oft-overlooked female detective and little-examined aspects of filmmaking like love songs and radio aesthetics, discuss the significance of the producer and women's pulp fiction, as well as investigate Disney noir and the Fifties heist film,

B-movie back projection and blacklisted British directors. At the same time the writers' collective reconsideration unwinds the impact of hot-button topics like race and gender, history and sexuality, technology and transnationality. As bracing as a stiff drink, Kiss the Blood Off My Hands writes the future of noir scholarship in lipstick and chalk lines for film fans and scholars alike.

Double indemnity - 2006

Walter Neff is a smooth talking insurance salesman who meets the very attractive Phyllis Dietrichson when he calls to renew her husband's automobile policy. The couple are immediately drawn to each other and have an affair. They scheme together to murder Phyllis' husband for life insurance money with a double indemnity clause. Unfortunately, all does not go as planned. Barton Keyes is the wily insurance investigator who must sort things out. Performed by: Fred MacMurray, Barbara Stanwyck, Edward G. Robinson, Porter Hall, Jean Heather. DVD release of the 1944 motion picture. Based on the novel by James M. Cain. Special features: Disc one. Introduction by Turner Classic Movies host and film historian Robert Osborne; Shadows of suspense; feature commentary with film historian Richard Schickel; feature commentary with film historian/screenwriter Lem Dobbs and film historian Nick Redman. Disc two. "Double indemnity" TV movie (1973, 74 min.).

Billy Wilder on Assignment - Billy Wilder 2022-10-25

A Times Literary Supplement Book of the Year, chosen by Tom Stoppard "A revelation."—Marc Weingarten, Washington Post Acclaimed film director Billy Wilder's early writings—brilliantly translated into English for the first time Before Billy Wilder became the screenwriter and director of iconic films like *Sunset Boulevard* and *Some Like It Hot*, he worked as a freelance reporter, first in Vienna and then in Weimar Berlin. *Billy Wilder on Assignment* brings together more than fifty articles, translated into English for the first time, that Wilder (then known as "Billie") published in magazines and newspapers between September 1925 and November 1930. From a humorous account of Wilder's stint as a hired dancing companion in a posh Berlin hotel and his dispatches from the international film scene, to his astute profiles of writers, performers, and political figures, the collection offers fresh insights into the creative mind of one of Hollywood's most revered writer-directors. Wilder's early writings—a heady mix of cultural essays, interviews, and reviews—contain the same sparkling wit and intelligence as his later Hollywood screenplays, while also casting light into the dark corners of Vienna and Berlin between the wars. Wilder covered everything: big-city sensations, jazz performances, film and theater openings, dance, photography, and all manner of mass entertainment. And he wrote about the most colorful figures of the day, including Charlie Chaplin, Cornelius Vanderbilt, the Prince of Wales, actor Adolphe Menjou, director Erich von Stroheim, and the Tiller Girls dance troupe. Film historian Noah Isenberg's introduction and commentary place Wilder's pieces—brilliantly translated by Shelley Frisch—in historical and biographical context, and rare photos capture Wilder and his circle during these formative years. Filled with rich reportage and personal musings, *Billy Wilder on Assignment* showcases the burgeoning voice of a young journalist who would go on to become a great auteur.

Billy Wilder, Movie-Maker - Karen McNally 2014-01-10

Billy Wilder's work remains a masterful combination of incisive social commentary, skilled writing and directing, and unashamed entertainment value. One of Hollywood's foremost émigré filmmakers,

Wilder holds a key position in film history via films that represent a complex reflection of his European roots and American cultural influences. This wide-ranging collection of essays by an international group of scholars examines the significance of Wilder's filmmaking from a variety of original perspectives. Engaging with issues of genre, industry, representation and national culture, the volume provides fresh insights into Wilder's films and opens up his work to further exploration.

Farewell, My Lovely - Raymond Chandler 2002-06-11

Crime fiction master Raymond Chandler's second novel featuring Philip Marlowe, the "quintessential urban private eye" (Los Angeles Times). Philip Marlowe's about to give up on a completely routine case when he finds himself in the wrong place at the right time to get caught up in a murder that leads to a ring of jewel thieves, another murder, a fortune-teller, a couple more murders, and more corruption than your average graveyard.

Creatures of Darkness - Gene D. Phillips 2021-03-17

More than any other writer, Raymond Chandler (1888-1959) is responsible for raising detective stories from the level of pulp fiction to literature. Chandler's hard-boiled private eye Philip Marlowe set the standard for rough, brooding heroes who managed t

Badge of Evil - Whit Masterson 2013-01-18

A revisit of the 1950s classic that inspired Orson Welles's film *Touch of Evil* Assistant District Attorney Mitch Holt suspects the wrong people have been arrested in the murder of Rudy Linneker. But if it wasn't Linneker's daughter and her fiancé, who was it? And why do two of the city's most decorated and beloved cops look like they're not shooting straight? If they've planted evidence in this case, what else are they guilty of in the past?

Double Indemnity - Richard Schickel 2019-07-25

A new kind of film emerged from Hollywood in the early 1940s, thrillers that derived their plots from the hard-boiled school of crime fiction but with a style all their own. Appearing in 1944, 'Double Indemnity' was a key film in the definition of the genre that came to be known as film noir. Its script creates two unforgettable criminal characters: the cynically

manipulative Phyllis Dietrichson (Barbara Stanwyck) and the likeable but amoral Walter Neff (Fred MacMurray). Billy Wilder's brilliant direction enmeshes them in chiaroscuro patterns, the bright California sun throwing shadows of venetian blinds across dusty rooms, shafts of harsh lamplight cutting through the night. Richard Schickel traces in fascinating detail the genesis of the film: its literary origins in the crime fiction of the 1930s, the difficult relations between Wilder and his scriptwriter Raymond Chandler, the casting of a reluctant Fred MacMurray, the late decision to cut from the film the expensively shot final sequence of Neff's execution. This elegantly written account, copiously illustrated, confirms a new the status of 'Double Indemnity' as an undisputed classic.

Sunset Boulevard - Billy Wilder 1999-06-24

"Sunset Boulevard" (1950) is one of the most famous films in the history of Hollywood, and perhaps no film better represents Hollywood's vision of itself. This facsimile edition of the screenplay provides intriguing background information about Wilder and the film's casting and production.

Double Indemnity - Richard Schickel 1992-09

Double Indemnity was a key film in the definition of the genre that came to be known as film noir.

The Apartment - Billy Wilder 1998

Billy Wilder won two Oscars - as co-screenwriter and director - for this mordant comedy about getting ahead in the corporate world. Jack Lemmon played the 'schnook' who lends out his apartment for his boss's sexual trysts, only to fall in love with the boss's girl - played by Shirely MacLaine. The Apartment is a beautifully judged piece of writing saved from cynicism by Wilder and Diamond's tenderness towards their central characters. This edition of the screenplay includes a specially commissioned introduction by Mark Cousins.

Double Indemnity - Billy Wilder 2000-12-05

On every level -- writing, direction, acting -- Double Indemnity (1944) is a triumph and stands as one of the greatest achievements in Billy Wilder's career. Adapted from the James M. Cain novel by director Wilder and

novelist Raymond Chandler, it tells the story of an insurance salesman, played by Fred MacMurray, who is lured into a murder-for-insurance plot by Barbara Stanwyck, in an archetypal femme fatale role. From its grim story to its dark, atmospheric lighting, Double Indemnity is a definitive example of World War II-era film noir. Wilder's approach is everywhere evident: in the brutal cynicism the film displays, the moral complexity, and in the empathy we feel for the killers. The film received almost unanimous critical success, garnering seven Academy Award nominations. More than fifty years later, most critics agree that this classic is one of the best films of all time. The collaboration between Wilder and Raymond Chandler produced a masterful script and some of the most memorable dialogue ever spoken in a movie. This facsimile edition of Double Indemnity contains Wilder and Chandler's original -- and quite different -- ending, published here for the first time. Jeffrey Meyers's introduction contextualizes the screenplay, providing hilarious anecdotes about the turbulent collaboration, as well as background information about Wilder and the film's casting and production.

Stalag 17 - Billy Wilder 1999-06-24

Stalag 17 (1953), the riveting drama of a German prisoner-of-war camp, was adapted from the Broadway play directed by José Ferrer in 1951. Billy Wilder developed the play and made the film version more interesting in every way. Edwin Blum, a veteran screenwriter and friend of Wilder's, collaborated on the screenplay but found working with Wilder an agonizing experience. Wilder's mordant humor and misanthropy percolate throughout this bitter story of egoism, class conflict, and betrayal. As in a well-constructed murder mystery, the incriminating evidence points to the wrong man. Jeffrey Meyers's introduction enriches the reading of Stalag 17 by including comparisons with the Broadway production and the reasons for Wilder's changes.

Out of the Past - Barry Gifford 1988

Double Indemnity - Billy Wilder 2000-12-05

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career. Adapted from the James M. Cain novel by director Wilder and novelist Raymond Chandler, it tells the story of an insurance salesman, played by Fred MacMurray, who is lured into a murder-for-insurance plot by Barbara Stanwyck, in an archetypal femme fatale role. From its grim story to its dark, atmospheric lighting, *Double Indemnity* is a definitive example of World War II-era film noir. Wilder's approach is everywhere evident: in the brutal cynicism the film displays, the moral complexity, and in the empathy we feel for the killers. The film received almost unanimous critical success, garnering seven Academy Award nominations. More than fifty years later, most critics agree that this classic is one of the best films of all time. The collaboration between Wilder and Raymond Chandler produced a masterful script and some of the most memorable dialogue ever spoken in a movie. This facsimile edition of *Double Indemnity* contains Wilder and Chandler's original -- and quite different -- ending, published here for the first time. Jeffrey Meyers's introduction contextualizes the screenplay, providing hilarious anecdotes about the turbulent collaboration, as well as background information about Wilder and the film's casting and production.

Film Noir - Pettey Homer B. Pettey 2014-11-11

Explores the development of film noir as a cultural and artistic phenomenon. This book traces the development of what we know as film noir from the proto-noir elements of Feuillade's silent French crime series and German Expressionism to the genre's mid-twentieth century popularization and influence on contemporary global media. By employing experimental lighting effects, oblique camera angles, distorted compositions, and shifting points-of-view, film noir's style both creates and comments upon a morally adumbrated world, where the alienating effects of the uncanny, the fetishistic, and the surreal dominate. What drew original audiences to film noir is an immediate recognition of this modern social and psychological reality. Much of the appeal of film noir concerns its commentary on social anxieties, its cynical view of political and capitalist corruption, and its all-too-brutal depictions of American modernity. This book examines the changing, often volatile shifts in representations of masculinity and femininity, as

well as the genre's complex relationship with Afro-American culture, observable through noir's musical and sonic experiments. Key featuresTraces the history of film noir from its aesthetic antecedents through its mid-century popularization to its influence on contemporary global mediaDiscusses the influence of literary and artistic sources on the development of film noirIncludes extensive bibliographies, filmographies and recommended noir film viewingConcludes with a reflective chapter by Alain Silver and James Ursini on their own influential studies and collections on film noir criticism

Raymond Chandler: Stories & Early Novels (LOA #79) - Raymond Chandler 1995-10-01

In Raymond Chandler's hands, the pulp crime story became a haunting mystery of power and corruption, set against a modern cityscape both lyrical and violent. Now Chandler joins the authoritative Library of America series in a comprehensive two-volume set displaying all the facets of his brilliant talent. In his first novel, *The Big Sleep* (1939), the classic private eye finds his full-fledged form as Philip Marlowe: at once tough, independent, brash, disillusioned, and sensitive—and man of weary honor threading his way (in Chandler's phrase) "down these mean streets" among blackmailers, pornographers, and murderers for hire. In *Farewell, My Lovely* (1940), Chandler's personal favorite among his novels, Marlowe's search for a missing woman leads him from shanties and honky-tonks to the highest reaches of power, encountering an array of richly drawn characters. *The High Window* (1942), about a rare coin that becomes a catalyst by which a hushed-up crime comes back to haunt a wealthy family, is partly a humorous burlesque of pulp fiction. All three novels show Chandler at a peak of verbal inventiveness and storytelling drive *Stories and Early Novels* also includes every classic noir story from the 1930s that Chandler did not later incorporate into a novel—thirteen in all, among them such classics as "Red Wind," "Finger Man," *The King in Yellow*," and "Trouble Is My Business." Drawn from the pages of *Black Mask* and *Dime Detective*, these stories show how Chandler adapted the violent conventions of the pulp magazine—with their brisk exposition and rapid-fire dialogue—to his own emerging vision of twentieth-century

America. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Double Indemnity - James M. Cain 2011-01-05

James M. Cain, virtuoso of the roman noir, gives us a tautly narrated and excruciatingly suspenseful story in *Double Indemnity*, an X-ray view of guilt, of duplicity, and of the kind of obsessive, loveless love that devastates everything it touches. Walter Huff was an insurance salesman with an unfailing instinct for clients who might be in trouble, and his instinct led him to Phyllis Nirdlinger. Phyllis wanted to buy an accident policy on her husband. Then she wanted her husband to have an accident. Walter wanted Phyllis. To get her, he would arrange the perfect murder and betray everything he had ever lived for.

Some Like It Wilder - Gene D. Phillips 2010-02-05

A biography of the six-time Oscar-winning director of films like *Some Like It Hot* and *Double Indemnity*, featuring analysis of his work. Although his career spanned fifty years and included more than fifty films, Austrian-American film director Billy Wilder (1906-2002) may be best known for the legendary shot of Marilyn Monroe's dress billowing over a subway grating in *The Seven Year Itch* (1955). This "shot seen round the world" is representative not only of Hollywood's golden era of cinema but also of one of its most prolific and brilliant directors. Wilder, whose filmography includes such classics as *Sunset Boulevard* (1950), *Sabrina* (1954), *Witness for the Prosecution* (1957), and *Some Like It Hot* (1959), is often remembered for his versatility, biting wit, and passion for challenging social and moral conventions. Author Gene D. Phillips departs from the traditional biography in *Some Like It Wilder*, offering new insights into the acclaimed director's professional and private life. In preparation for the book, Phillips conducted personal interviews with

Wilder and other key players from the legendary director's life and times. Phillips's unique combination of analysis and biographical detail brings Wilder to life, as both an artist and man. Phillips traces Wilder's path from Berlin, where he worked as a scriptwriter for one of the city's largest studios, to Hollywood, where he would quickly establish himself as a premier film director. Forming a partnership with writer-producer Charles Brackett, Wilder directed the classic films *Five Graves to Cairo* (1943), *Double Indemnity* (1945), and *The Lost Weekend* (1945), which earned Academy Awards for best picture, best director, and best screenplay. During the 1960s, Wilder continued to direct and produce controversial comedies, including *Kiss Me Stupid* (1964) and *The Apartment* (1960). *The Apartment* brought Wilder another round of Oscars for best picture, best director, and best screenplay. Wilder's maverick approach and independent artistic vision pushed boundaries and ensured his legacy as one of the Hollywood greats. Sharply written, *Some Like It Wilder* serves as a comprehensive companion to Wilder's films, offering a personalized and heartfelt account of the life and genius of this compelling director. Praise for *Some Like It Wilder* "Featuring Gene D. Phillips' unique, in-depth critical approach, *Some Like It Wilder* . . . provides a groundbreaking overview of a filmmaking icon This definitive biography reveals that Wilder was, and remains, one of the most influential directors in filmmaking." —Turner Classic Movies "[Phillips] goes beyond the surface and deep into the complex mind and soul of the famous film director This book is, in my view, definitive." —Vincent LoBrutto, author of *Martin Scorsese: A Biography*

The Lost Weekend - Billy Wilder 2000-12-05

Jane Wyman also delivers a powerful performance as his faithful girlfriend, Helen St. James, whose selfless love offers Birnam a hope of redemption."

The Story Grid - Shawn Coyne 2015-05-02

WHAT IS THE STORY GRID? The Story Grid is a tool developed by editor Shawn Coyne to analyze stories and provide helpful editorial comments. It's like a CT Scan that takes a photo of the global story and tells the editor or writer what is working, what is not, and what must be done to

make what works better and fix what's not. The Story Grid breaks down the component parts of stories to identify the problems. And finding the problems in a story is almost as difficult as the writing of the story itself (maybe even more difficult). The Story Grid is a tool with many applications: 1. It will tell a writer if a Story ?works? or ?doesn't work. 2. It pinpoints story problems but does not emotionally abuse the writer, revealing exactly where a Story (not the person creating the Story'the Story) has failed. 3. It will tell the writer the specific work necessary to fix that Story's problems. 4. It is a tool to re-envision and resuscitate a seemingly irredeemable pile of paper stuck in an attic drawer. 5. It is a tool that can inspire an original creation.

Raymond Chandler: Later Novels and Other Writings (LOA #80) - Raymond Chandler 1995-10

Later Novels and Other Writings begins with *The Lady in the Lake* (1943). Written during the war, the story takes Marlowe out of the seamy L.A. streets to the deceptive tranquility of the surrounding mountains, as the search for a businessman's missing wife expands into an elegy of loneliness and loss. The darker tone typical of Chandler's later fiction is evident in *The Little Sister* (1949), in which an ambitious starlet, a blackmailer, and a seemingly naive young woman from Manhattan, Kansas, are the key players in a plot that provides fuel for a bitter indictment of Hollywood and Chandler's most savage portrayal of his adopted city. *The Long Goodbye* (1953), his most ambitious and self-revealing novel, uncovers a more anguished resonance in the Marlowe character, in a plot that hinges on the betrayal of friendship and the compromises of middle age. *Playback* (1958), written originally as a screenplay, is Chandler's seventh and last novel. A special feature of this volume is Chandler's long-unavailable screenplay for the film noir classic *Double Indemnity* (1944), adapted from James M. Cain's novel.

Supplementing the volume, and providing a more personal glimpse of Chandler's personality, are a selection of essays - including "The Simple Art of Murder," in which Chandler muses on his pulp roots and on the special qualities of his hero and style - and eleven letters that range wittily and often sardonically over the worlds of writing, publishing, and

filmmaking.

Moonstruck - John Patrick Shanley 1996

The screenplays of award-winning playwright John Patrick Shanley have earned him a reputation as a gifted writer with a great range and imagination. His movies *Moonstruck*, *Five Corners*, and *Joe Versus the Volcano* have starred such Hollywood luminaries as Cher--who took home an Oscar for her performance in *Moonstruck*--Nicolas Cage, Jodie Foster, John Turturro, Meg Ryan, and Tom Hanks. This collection showcases Shanley's talent for creating dialogue that is true to his characters and his ability to tell their stories in eccentric and intensely humorous situations.

The Blue Dahlia - Raymond Chandler 1976

Chandler's complete screenplay for the popular Alan Ladd vehicle of 1944, which gave new emphasis to the recurrent Chandlerian motifs of the lover hero, the quest for justice, society's corruption, and the primacy of personal honor. Bibliogs

Double Indemnity - Billy Wilder 2000-12-05

More than 50 years after its release, the classic "Double Indemnity" is one of the best films of all time. This facsimile edition contains Wilder and Chandler's original--and quite different--ending, published here for the first time. Jeffrey Meyers's Introduction provides hilarious anecdotes about the turbulent collaboration as well as background information on the film.

Screenwriters - José Guilherme Correa 2016-07-13

Screen-writing is a unique literary form. Screenplays are like musical scores, in that they are intended to be interpreted on the basis of other artists performances rather than serving as finished products for the enjoyment of their readers. They are written using technical jargon and tight, spare prose to describe set directions. Unlike a novella, a script focuses on describing the literal, visual aspects of the story rather than on its characters internal thoughts. In screen-writing, the aim is to evoke those thoughts and emotions through subtext, action, and symbolism. Prominent Hollywood script doctors include Steve Zaillian, William Goldman, Robert Towne, Mort Nathan, Quentin Tarantino etc., while

many up-and-coming screenwriters work as ghost writers. This book is a modest catalogue of some of the most prominent screenwriters, listed from A to Z. The good are sometimes bad, and they can be even... Ugly. Many comments herein included were googled in deference to the multiplicity of information available today, yet they reflect exactly - or almost - what I thought. An amazing thing today is how anonymous commentators on the Internet rival and even surpass the poor quality of professional media and specialised literature. It all comes down to watching the truth 24 times per second, to quote Jean-Luc Godard's phrase. Not to mention that such truth may include sex scenes, violence, pedophilia, etc. We know that a literary masterpiece like Henry James' *Portrait of a Lady* became a film of very poor quality as scripted by Laura Jones. We know, conversely, that a mediocre writer like Mickey Spillane inspired at least one film as remarkable as *Kiss Me Deadly*, thanks to A. I. Bezzerides' script. As a former screenwriter, Mr. Correa must avow that he found the job most gratifying. Writing that looks effortless is often hellish to write and revise. It was something he did have to slog through, but it proved particularly pleasing. Editing, discussing & finishing your work is particularly gratifying. Identifying your flaws and working to mitigate them is also gratifying. It is a general perception that creative careers are more interesting and fun than others. But the privilege of earning money through imagination and creativity is effectively hard-won. Please comment at will. Please disagree at will. Be facetious in your remarks, but please be neither vicious nor mean-spirited.

[The Long Goodbye](#) - Raymond Chandler 1988-08-12

The renowned novel from crime fiction master Raymond Chandler, with the "quintessential urban private eye" (Los Angeles Times), Philip Marlowe • Featuring the iconic character that inspired the forthcoming film *Marlowe*, starring Liam Neeson In noir master Raymond Chandler's *The Long Goodbye*, Philip Marlowe befriends a down on his luck war veteran with the scars to prove it. Then he finds out that Terry Lennox has a very wealthy nymphomaniac wife, whom he divorced and remarried and who ends up dead. And now Lennox is on the lam and the cops and a crazy gangster are after Marlowe.

[Hollywood Censored](#) - Gregory D. Black 1994

Looks at the history of the production code, discusses the influence of the Legion of Decency, and considers specific films

[Billy Wilder](#) - Billy Wilder 2001

Always daring Hollywood censors' limits on content, Billy Wilder directed greats such as Marilyn Monroe, Jack Lemmon, Ginger Rogers, Marlene Dietrich, Kirk Douglas, Audrey Hepburn, and Gary Cooper. *Billy Wilder: Interviews* follows the filmmaking career of one of Hollywood's most honored and successful writer-directors and spans over fifty years. Wilder, born in 1906, fled from Nazi Germany and established himself in America. Starting with a celebrated 1944 *Life* magazine profile, the book traces his progress from his Oscar-winning heyday of the 1940s to the 1990s, in which he is still witty, caustic, and defiant. Often playful and sometimes outrageous, but just as often very serious, Wilder details his rise as a Berlin cub reporter to a fledgling screenwriter in Hollywood's "Golden Age." He tells the stories behind his brilliant direction of such classics as *Double Indemnity* (1944), *The Lost Weekend* (1945), *Sunset Boulevard* (1950), *Stalag 17* (1953), *Sabrina* (1954), *The Seven-Year Itch* (1955), *Some Like It Hot* (1959), and *The Apartment* (1960), among others. A dazzling raconteur, Wilder gives the scoop on the royalty of cinema, from the maddening magic of Monroe to the uncanny empathy of frequent alter ego Lemmon. Though his natural tendency is to spin marvelous anecdotes on the subject of show business, Wilder also delivers penetrating and instructive observations on his craft. On screen, his special blend of cynicism and romanticism was always expressed in a style that avoided showiness. *Billy Wilder: Interviews* includes in-depth profiles, spirited Q&A's, and on-the-set glimpses of the director at work. Taken together, the interviews form an unofficial memoir of a sophisticated artist once described by a colleague as the most unusual and amusing man in Hollywood. Robert Horton is the film critic for *The Herald* in Everett, Washington. His work has been published in *Film Comment*, *New York Newsday*, *American Film*, and the *Seattle Weekly*.

[On Sunset Boulevard](#) - Ed Sikov 2017-06-14

On Sunset Boulevard, originally published in 1998, describes the life of

acclaimed filmmaker Billy Wilder (1906-2002), director of such classics as *Sunset Boulevard*, *The Lost Weekend*, *The Seven Year Itch*, and *Sabrina*. This definitive biography takes the reader on a fast-paced journey from Billy Wilder's birth outside of Krakow in 1906 to Vienna, where he grew up, to Berlin, where he moved as a young man while establishing himself as a journalist and screenwriter, and triumphantly to Hollywood, where he became as successful a director as there ever was. *Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*, and *The Apartment* Wilder's cinematic legacy is unparalleled. Not only did he direct these classics and twenty-one other films, he co-wrote all of his own screenplays. Volatile, cynical, hilarious, and driven, Wilder arrived in Hollywood an all-but-penniless refugee who spoke no English. Ten years later he was calling his own shots, and he stayed on top of the game for the next three decades. Wilder battled with Humphrey Bogart, Marilyn Monroe, Bing Crosby, and Peter Sellers; kept close friendships with William Holden, Audrey Hepburn, Jack Lemmon, and Walter Matthau; amassed a personal fortune by way of blockbuster films and shrewd investments in art (including Picassos, Klees, and Mir's); and won Oscars--yet Wilder, ever conscious of his thick accent, always felt the sting of being an outsider. *On Sunset Boulevard* traces the course of a turbulent but fabulous life, both behind the scenes and on the scene, from Viennese cafes and Berlin dance halls in the twenties to the Hollywood soundstages of the forties and the on-location shoots of the fifties and sixties. Crammed with Wilder's own caustic wit, *On Sunset Boulevard* reels out the story of one of cinema's most brilliant and prolific talents.

The Prestige - Christopher Priest 1997-09-15

In 1878, two young stage magicians clash in a darkened salon during the course of a fraudulent seance, and from this moment they try to expose and outwit each other at every turn

Film Noir: A Very Short Introduction - James Naremore 2019-02-15

Film noir, one of the most intriguing yet difficult to define terms in cinema history, is usually associated with a series of darkly seductive Hollywood thrillers from the 1940s and 50s - shadowy, black-and-white

pictures about private eyes, femme fatales, outlaw lovers, criminal heists, corrupt police, and doomed or endangered outsiders. But as this VSI demonstrates, film noir actually predates the 1940s and has never been confined to Hollywood. International in scope, its various manifestations have spread across generic categories, attracted the interest of the world's great directors, and continue to appear even today. In this Very Short Introduction James Naremore shows how the term film noir originated in in French literary and film criticism, and how later uses of the term travelled abroad, changing its implications. In the process, he comments on classic examples of the films and explores important aspects of their history: their critical reception, their major literary sources, their methods of dealing with censorship and budgets, their social and cultural politics, their variety of styles, and their future in a world of digital media and video streaming. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

The Last Word - Justin Gautreau 2020-10-02

The Last Word argues that the Hollywood novel opened up space for cultural critique of the film industry at a time when the industry lacked the capacity to critique itself. While the young studio system worked tirelessly to burnish its public image in the wake of celebrity scandal, several industry insiders wrote fiction to fill in what newspapers and fan magazines left out. Throughout the 1920s and 1930s, these novels aimed to expose the invisible machinery of classical Hollywood cinema, including not only the evolving artifice of the screen but also the promotional discourse that complemented it. As likeminded filmmakers in the 1940s and 1950s gradually brought the dark side of the industry to the screen, however, the Hollywood novel found itself struggling to live up to its original promise of delivering the unfilmable. By the 1960s, desperate to remain relevant, the genre had devolved into little more than erotic fantasy of movie stars behind closed doors, perhaps the only

thing the public couldn't already find elsewhere. Still, given their unique ability to speak beyond the institutional restraints of their time, these earlier works offer a window into the industry's dynamic creation and re-creation of itself in the public imagination.

Screenwriting - Paul Joseph Gulino 2013-09-23

The great challenge in writing a feature-length screenplay is sustaining audience involvement from page one through 120. Screenwriting: The Sequence Approach expounds on an often-overlooked tool that can be key in solving this problem. A screenplay can be understood as being built of sequences of about fifteen pages each, and by focusing on solving the dramatic aspects of each of these sequences in detail, a writer can more easily conquer the challenges posed by the script as a whole. The sequence approach has its foundation in early Hollywood cinema (until the 1950s, most screenplays were formatted with sequences explicitly identified), and has been rediscovered and used effectively at such film schools as the University of Southern California, Columbia University and Chapman University. This book exposes a wide audience to the approach for the first time, introducing the concept then providing a sequence analysis of eleven significant feature films made between 1940 and 2000: *The Shop Around The Corner* / *Double Indemnity* / *Nights of Cabiria* / *North By Northwest* / *Lawrence of Arabia* / *The Graduate* / *One Flew Over the Cuckoo's Nest* / *Toy Story* / *Air Force One* / *Being John Malkovich* / *The Fellowship of the Ring*

The Effect of the Point of View in "Double Indemnity", Novel and Screenplay - Kay Scheffler 2012-07-31

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Würzburg (Neuphilologisches Institut), course: Film Noir and Literature (Hauptseminar), language: English, abstract: In 1927, a woman named Ruth Snyder and a man named Judd Gray were sentenced to death by the electric chair, because they murdered the husband of Ruth, Albert Snyder. They murdered him for a 48,000\$ life insurance with a double indemnity clause in it. Both of them also had an affair before they decided to murder Ruth's husband. Judd Gray was a corset salesman.

Present to the trial was James M. Cain, at that time working as a reporter. Many believe that this case gave Cain the idea for one of his most famous novels, *Double Indemnity*. Several signs lead to that conclusion. First of all Ruth was unhappily married and began an affair with a salesman. Secondly her husband had already been married once, before he married Ruth, but his first wife died of pneumonia. Furthermore, the two of them had a daughter named Lorraine, who shares the same first two letters in her name with the Lola in *Double Indemnity*, daughter of Mr. and Ms. Nirdlinger. Moreover Ruth's husband was killed for the money of his life insurance, which contained a double indemnity clause. And last but not least they tried to disguise the murder as an accident, to collect on the double indemnity (see www.examiner.com). Many say that *Double Indemnity* was one of Cain's masterpieces, and it was made into a movie, which was named after the novel. It is even said, by some, to have heavily influenced the roman noir genre, as the movie is said to have had a great impact on the film noir genre (see Skenazy, 34/134; Marling, 263). The aim of this term paper is not to give an overview of what is roman, or film noir. It is just going to point out one specific feature of both of the genres, and will try to give an explanation what makes this feature so special. The feature spoken of is the point of view (or perspective, or focalisation). First, there will be the chapters two and three concerning the theoretical background of point of view in novels and screenplays. This will be done rather briefly and roughly, because this term paper is focused more on the effect of the point of view than the way it is structured. Chapters four and five then go into detail on the point of view in *Double Indemnity*, novel and screenplay. Over the course of these two chapters, two special effects will be highlighted, the 'Foreshadowing' and the way in which the reader's, or the audience's estimation of the characters is influenced. This is followed in the last chapter by a conclusion.

Conversations with Wilder - Billy Wilder 2001

Written in a question-and-answer format, this remarkable interview with the legendary Hollywood writer-director shares his thoughts on screenwriting, cinematography, the studio system, the Golden Age of

film, and the many stars with whom he worked. Reprint. 35,000 first printing.

Some Like It Wilder - Gene D. Phillips 2010-02-05

One of the most accomplished writers and directors of classic Hollywood, Billy Wilder (1906–2002) directed numerous acclaimed films, including *Sunset Boulevard* (1950), *Sabrina* (1954), *The Seven Year Itch* (1955), *Witness for the Prosecution* (1957), and *Some Like It Hot* (1959).

Featuring Gene D. Phillips's unique, in-depth critical approach, *Some Like It Wilder: The Life and Controversial Films of Billy Wilder* provides a groundbreaking overview of a filmmaking icon. Wilder began his career as a screenwriter in Berlin but, because of his Jewish heritage, sought refuge in America when Germany came under Nazi control. Making fast connections in Hollywood, Wilder immediately made the jump from screenwriter to director. His classic films *Five Graves to Cairo* (1943), *Double Indemnity* (1945), and *The Lost Weekend* (1945) earned Academy Awards for best picture, director, and screenplay. During the 1960s, Wilder continued to direct and produce controversial comedies, including *Kiss Me, Stupid* (1964) and *The Apartment* (1960), which won Oscars for best picture and director. This definitive biography reveals that Wilder was, and remains, one of the most influential directors in filmmaking.

Raymond Chandler: Later Novels and Other Writings (LOA #80) - Raymond Chandler 1995-10-01

With humor, along with an unerring sense of dialogue and the telling details of dress and behavior, Raymond Chandler created a distinctive fictional universe out of the dark side of sunlit Los Angeles. In the process, he transformed both crime writing and the American language. Written during the war, *The Lady in the Lake* (1943) takes Philip Marlowe out of the seamy L.A. streets to the deceptive tranquility of the surrounding mountains, as the search for a businessman's missing wife expands into an elegy of loneliness and loss. The darker tone typical of Chandler's later fiction is evident in *The Little Sister* (1949), in which an ambitious starlet, a blackmailer, and a seemingly naïve young woman from Manhattan, Kansas, are the key players in a plot that provides fuel

for a bitter indictment of Hollywood and Chandler's most savage portrayal of his adopted city. *The Long Goodbye* (1953), his most ambitious and self-revealing novel, uncovers a more anguished resonance in the Marlowe character, in a plot that hinges on the betrayal of friendship and the compromises of middle age. *Playback* (1958), written originally as a screenplay, is Chandler's seventh and last novel. A special feature of this volume is Chandler's long-unavailable screenplay for the film noir classic, *Double Indemnity* (1944), adapted from James M. Cain's novel. Written with director Billy Wilder, it is one of the best screenplays in American cinema, masterful in construction and dialogue. Supplementing the volume, and providing a more personal glimpse of Chandler's personality, is a selection of letters and essays—including "The Simple Art of Murder," in which Chandler muses on his pulp roots and on the special qualities of his hero and style. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

The Only Writing Series You'll Ever Need Screenwriting - Madeline Dimaggio 2007-01-19

The insider info you need! Writing scripts for the big screen takes more than a big idea--it requires passion, perseverance, and insider know-how. *The Only Writing Series You'll Ever Need: Screenwriting* is your go-to resource for mastering the complete screenwriting process. Taking you step by step from idea to deal, you'll learn how to: Write a sellable script Create real and credible dialog Find an agent and market the script the right way Edit and revise--over and over and over again Live the life of a full-time screenwriter Ideal for those writers who want to perfect their craft and shop their script around, *The Only Writing Series You'll Ever Need: Screenwriting* is your break into this exciting career!