

Billy Wilder Double Indemnity

James M. Cain

A Foreign Affair Gerd Gemünden, 2008-04-30 With six Academy Awards, four entries on the American Film Institute's list of 100 greatest American movies, and more titles on the National Historic Register of classic films deemed worthy of preservation than any other director, Billy Wilder counts as one of the most accomplished filmmakers ever to work in Hollywood. Yet how American is Billy Wilder, the Jewish émigré from Central Europe? This book underscores this complex issue, unpacking underlying contradictions where previous commentators routinely smoothed them out. Wilder emerges as an artist with roots in sensationalist journalism and the world of entertainment as well as with an awareness of literary culture and the avant-garde, features that lead to productive and often highly original confrontations between high and low.

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.

Double Indemnity James M. Cain,2010-09-09 A true crime masterpiece, and highly acclaimed 1940s movie 'DOUBLE INDEMNITY is among the finest of all American novels, regardless of genre or style' LA TIMES 'Cain is the master' Tom Wolfe DOUBLE INDEMNITY is the classic tale of an evil woman motivated by greed who corrupts a weak man motivated by lust. Walter Huff is an insurance investigator like any other until the day he meets the beautiful and dangerous Phyllis Nirdlinger and falls under her spell. Together they plot to kill her husband and split the insurance. It'll be the perfect murder

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Billy Wilder Joseph McBride,2021-10-26 The director and cowriter of some of the world's most iconic films—including Double Indemnity, Sunset Blvd., Some Like It Hot, and The Apartment—Billy Wilder earned acclaim as American cinema's greatest social satirist. Though an influential fixture in Hollywood, Wilder always saw himself as an outsider. His worldview was shaped by his background in the Austro-Hungarian Empire and work as a journalist in Berlin during Hitler's rise to power, and his perspective as a Jewish refugee from Nazism lent his films a sense of the peril that could engulf any society. In this critical study, Joseph McBride offers new ways to understand Wilder's work, stretching from his days as a reporter and screenwriter in Europe to his distinguished as well as forgotten films as a Hollywood writer and his celebrated work as a writer-director. In contrast to the widespread view of Wilder as a hardened cynic, McBride reveals him to be a disappointed romantic. Wilder's experiences as an exile led him to mask his sensitivity beneath a veneer of wisecracking that made him a celebrated caustic wit. Amid the satirical barbs and exposure of social hypocrisies, Wilder's films are marked by intense compassion and a profound understanding of the human condition. Mixing biographical insight with in-depth analysis of films from throughout Wilder's career as a screenwriter and director of comedy and drama, and drawing on McBride's interviews with the director and his collaborators, this book casts new light on the full range of Wilder's rich, complex, and distinctive vision.

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*.

Nobody's Perfect Charlotte Chandler, 2003 Having been introduced to each other by Groucho Marx in the mid-1970s, Charlotte Chandler became the biographer of this legendary screenwriter/director. Charlotte made frequent trips to Hollywood to spend time with Wilder and his wife, Audrey. At every visit the tape-recorder was left on, and their conversations were preserved. Over time, Wilder introduced her to his friends, who also were taped for inclusion in the book. The result is an amazing wealth of riches, conversations that are as fresh and vital now as when they were recorded. Included are such greats as Gloria Swanson, William Holden, Ginger Rogers, Kirk Douglas, Audrey Hepburn, Jimmy Stewart, Tony Curtis, Jack Lemmon, Shirley MacLaine and Henry Fonda. The portrait they present of Wilder is both loving and complex, an amalgam of adoration and respect. For Wilder, these were actors, and as long as they did their job well, he wanted to be with them. A case in point is Marilyn Monroe. Wilder made two films with her, *SEVEN YEAR ITCH* and *SOME LIKE IT HOT*, and both times he spoke openly about the difficulty working with the emotionally unstable star, 'Marilyn was like smoking,' Wilder revealed. 'I knew she was bad for my health, but I couldn't give her up.'

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*

Double Indemnity Billy Wilder, Raymond Chandler, 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.

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.

Wilder Times G. Kevin Lally,1996 Profiles the life and career of the director of such classic films as *Double Indemnity*, *The Lost Weekend*, and *Sunset Boulevard*

Conversations with Wilder Cameron Crowe,1999 The renowned director talks to Cameron Crowe about 30 years at the very heart of Hollywood. Wilder's distinct voice provides a fascinating insider's view of the film industry past and present.

Mr. Wilder and Me Jonathan Coe,2023-08-22 A naive young woman called Calista finds herself working for the famed Hollywood director Billy Wilder, about whom she knows almost nothing. While Calista is thrilled with her new adventure, Wilder himself is living with the realization that his star may be on the wane. In a novel that is at once a tender coming-of-age story and an intimate portrait of one of cinema's most intriguing figures, Jonathan Coe turns his gaze on the nature of time and fame, of family and the treacherous lure of nostalgia--Back cover.

Dark City Eddie Muller,2021-07-20 This revised and expanded edition of Eddie Muller's *Dark City* is a film noir lover's bible, taking readers on a tour of the urban landscape of the grim and gritty genre in a definitive, highly illustrated volume. *Dark City* expands with new chapters and a fresh collection of restored photos that illustrate the mythic landscape of the imagination. It's a place where the men and women who created film noir often find themselves dangling from the same sinister heights as the silver-screen avatars to whom they gave life. Eddie Muller, host of Turner Classic Movies' *Noir Alley*, takes readers on a spellbinding trip through treacherous terrain: Hollywood in the post-World War II years, where art, politics, scandal, style -- and brilliant craftsmanship -- produced a new approach to moviemaking, and a new type of cultural mythology.

The Paris Review Interviews Philip Gourevitch,2008 The Paris Review was founded in 1953 and it has given us invaluable conversations with the greatest writers of our age, vivid self-portraits that are themselves works of finely-crafted literature. The magazine has spoken with most of the world's leading novelists, poets and playwrights, and the interviews themselves have come to be recognised as classic words of literature in their own right. This third volume in the series builds on the success and acclaim of the first two editions. It includes interviews with: Ralph Ellison; Salman Rushdie; Norman Mailer; Margaret Atwood; Chinua Achebe; and, Joyce Carol Oates, among many others.

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 fiance, 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?

More Than Night James Naremore,2008-01-14 Supplies the first study of film noir that achieves the sort of intellectual

seriousness, depth of research, degree of critical insight, and level of writing that this group of films deserves.—Tom Gunning, *Modernism and Modernity*

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 emigre 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.

The Lives of Robert Ryan J R Jones, 2015-05-11 An “engrossing new biography” of the actor famed for his menacing onscreen persona—and his offscreen work for peace and civil rights (*Film Quarterly*). *The Lives of Robert Ryan* is an in-depth look at the gifted, complex, intensely private man Martin Scorsese called “one of the greatest actors in the history of American film.” The son of a Chicago construction executive with strong ties to the Democratic machine, Ryan became a star after World War II on the strength of his menacing performance as an anti-Semitic murderer in the film noir *Crossfire*. Over the next quarter century, he created a gallery of brooding, neurotic, and violent characters in such movies as *Bad Day at Black Rock*, *Billy Budd*, *The Dirty Dozen*, and *The Wild Bunch*. His riveting performances expose the darkest impulses of the American psyche during the Cold War. At the same time, Ryan’s marriage to a liberal Quaker and his own conscience launched him into a tireless career of peace and civil rights activism that stood in direct contrast to his screen persona. Drawing on unpublished writings and revealing interviews, film critic J.R. Jones deftly explores the many contradictory facets of Robert Ryan’s public and private lives, and how these lives intertwined in one of the most compelling actors of a generation. “Engaging . . . Jones describes a complex man who grappled publicly with the world’s demons and privately with his own, among them alcohol and depression.” —Associated Press “Jones has done a superb job . . . A masterly biography.” —*Library Journal* Includes photographs

"It's the Pictures That Got Small" Charles Brackett, 2014-12-16 “Brackett’s diaries read like a funnier, better-paced version of *Barton Fink*.” —*Newsweek* Screenwriter Charles Brackett is best remembered as the writing partner of director Billy Wilder, who once referred to the pair as “the happiest couple in Hollywood,” collaborating on such classics as *The Lost Weekend* and *Sunset Boulevard*. He was also a perceptive chronicler of the entertainment industry, and in this annotated collection of writings from dozens of Brackett’s unpublished diaries, film historian Anthony Slide clarifies Brackett's critical contribution to Wilder’s films and enriches our knowledge of Wilder’s achievements in writing, direction, and style. Brackett’s diaries re-create the initial meetings of the talent responsible for *Ninotchka*, *Hold Back the Dawn*, *Ball of Fire*, *The*

Major and the Minor, Five Graves to Cairo, The Lost Weekend, and Sunset Boulevard, recounting the breakthroughs and the breakdowns that ultimately forced these collaborators to part ways. In addition to a portrait of Wilder, this is rare view of a producer who was a president of the Academy of Motion Picture Arts and Sciences and the Screen Writers Guild, a New Yorker drama critic, and a member of the Algonquin Round Table. With insight into the dealings of Paramount, Universal, MGM, and RKO, and legendary figures such as Alfred Lunt, Lynn Fontanne, Edna Ferber, and Dorothy Parker, this book reveals the political and creative intrigue at the heart of Hollywood's most significant films. "A fascinating look at Hollywood in its classic period, and a unique and indispensable must-have for any movie buff." —Chicago Tribune "This feels as close as we can get to being in the presence of Wilder's genius, and he emerges as the cruelest as well as the wittiest of men." —The Guardian "Not only rare insight into their often-stormy partnership but also an insider's view of Hollywood during that era." —Los Angeles Times "Very entertaining." —Library Journal

Barbara Stanwyck Dan Callahan, 2012-02-03 Barbara Stanwyck (1907-1990) rose from the ranks of chorus girl to become one of Hollywood's most talented leading women—and America's highest-paid woman in the mid-1940s. Shuttled among foster homes as a child, she took a number of low-wage jobs while she determinedly made the connections that landed her in successful Broadway productions. Stanwyck then acted in a stream of high-quality films from the 1930s through the 1950s. Directors such as Cecil B. DeMille, Fritz Lang, and Frank Capra treasured her particular magic. A four-time Academy Award nominee, winner of three Emmys and a Golden Globe, she was honored with a Lifetime Achievement Award by the Academy. Dan Callahan considers both Stanwyck's life and her art, exploring her seminal collaborations with Capra in such great films as Ladies of Leisure, The Miracle Woman, and The Bitter Tea of General Yen; her Pre-Code movies Night Nurse and Baby Face; and her classic roles in Stella Dallas, Remember the Night, The Lady Eve, and Double Indemnity. After making more than eighty films in Hollywood, she revived her career by turning to television, where her role in the 1960s series The Big Valley renewed her immense popularity. Callahan examines Stanwyck's career in relation to the directors she worked with and the genres she worked in, leading up to her late-career triumphs in two films directed by Douglas Sirk, All I Desire and There's Always Tomorrow, and two outrageous westerns, The Furies and Forty Guns. The book positions Stanwyck where she belongs—at the very top of her profession—and offers a close, sympathetic reading of her performances in all their range and complexity.

Immerse yourself in heartwarming tales of love and emotion with this touching creation, **Billy Wilder Double Indemnity**. This emotionally charged ebook, available for download in a PDF format (PDF Size: *), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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