

Double Indemnity The Complete Screenplay

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.

Double Indemnity The Complete Screenplay Univ of California Press

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.

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

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

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.

An amoral young tramp. A beautiful, sullen woman with an inconvenient husband. A problem that has only one grisly solution--a solution that only creates other problems that no one can ever solve. First published in 1934 and banned in Boston for its explosive mixture of violence and eroticism, *The Postman Always Rings Twice* is a classic of the roman noir. It established James M. Cain as a major novelist with an unsparing vision of America's bleak underside, and was acknowledged by Albert Camus as the model for *The Stranger*.

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

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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.

An Eclectic Collection of Fiction That Inspired Film *Memento*, *All About Eve*, *Rear Window*, *Rashomon*, and *2001: A Space Odyssey* are all well-known and much-loved

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movies, but what is perhaps a lesser-known fact is that all of them began their lives as short stories. Adaptations gathers together 35 pieces that have been the basis for films, many from giants of American literature (Hemingway, Fitzgerald) and many that have not been in print for decades (the stories that inspired Bringing Up Baby, Meet John Doe, and All About Eve). Categorized by genre, and featuring movies by master directors such as Steven Spielberg, Stanley Kubrick, Robert Altman, Frank Capra, and John Ford, as well as relative newcomers such as Chris Eyre and Christopher Nolan, Adaptations offers insight into the process of turning a short story into a screenplay, one that, when successful, doesn't take drastic liberties with the text upon which it is based, but doesn't mirror its source material too closely either. The stories and movies featured in Adaptations include:

- Philip K. Dick's "The Minority Report," which became the 2002 blockbuster directed by Steven Spielberg and starring Tom Cruise
- "The Harvey Pekar Name Story" by reclusive graphic artist Harvey Pekar, whose life was the inspiration for American Splendor, winner of the 2003 Sundance Grand Jury Prize
- Hagar Wilde's "Bringing Up Baby," the basis of the classic film Bringing Up Baby, anthologized here for the first time ever
- "The Swimmer" by John Cheever, an example of a highly regarded story that many feared might prove unadaptable
- The predecessor to the beloved holiday classic A Christmas Story, "Red Ryder Nails the Hammond Kid" by Jean Shepherd

Whether you're a fiction reader or a film buff, Adaptations is your behind-the-scenes look at the sometimes difficult, sometimes

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brilliantly successful process from the printed page to the big screen. From the Trade Paperback edition.

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:

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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.

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

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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. 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.

Crown's third collection of great screenplays showcases the screenwriter's contribution to eight memorable films encompassing more than half a century of American cinema. Sam Thomas has written a major introduction and provided background information on each of the eight screenplays and their screenwriters.

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 Shirey MacLaine. *The Apartment* is a beautifully judged piece of writing

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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.

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.

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Went the Day Well? is one of the most unusual pictures Ealing Studios produced, a distinctly unsentimental war film made in the darkest days of World War II, and nothing like the loveable comedies that later became the Ealing trademark. Its clear-eyed view of the potential for violence lurking just below the surface in a quiet English village possibly owes something to the Graham Greene story on which it is based, though, as Penelope Houston shows, there remains a mystery about the extent to which Greene was actually involved in the scripting. Or perhaps the direction by the Brazilian born Cavalcanti, a maverick within the Ealing coterie, is the chief reason why Went the Day Well? avoids the cosy feel of later, more familiar, Ealing films. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Geoff Brown pays homage to Penelope Houston's astute study, and places the book in the context of Went the Day Well?'s changing critical reception. Brown discusses the non-English qualities of the film's narrative, and the extent to which Cavalcanti brought a foreign sensibility to its very English setting.

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

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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!

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

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scholarship in lipstick and chalk lines for film fans and scholars alike. 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 features

Traces the history of film noir from its aesthetic antecedents through its mid-century popularization to its influence on contemporary global media

Discusses the influence of literary and artistic sources on the development of film noir

Includes extensive bibliographies,

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filmographies and recommended noir film viewing Concludes with a reflective chapter by Alain Silver and James Ursini on their own influential studies and collections on film noir criticism

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

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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,

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definitive.” —Vincent LoBrutto, author of *Martin Scorsese: A Biography*

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*

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Würzburg

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(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

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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.

I Am a Fugitive from a Georgia Chain Gang! is the amazing true story of one man's search for meaning, fall from grace, and eventual victory over injustice. In 1921, Robert E. Burns was a shell-shocked and penniless veteran who found himself at the mercy of Georgia's barbaric penal system when he fell in with a gang of petty thieves. Sentenced to six to ten years' hard labor for his part in a

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robbery that netted less than \$6.00, Burns was shackled to a county chain gang. After four months of backbreaking work, he made a daring escape, dodging shotgun blasts, racing through swamps, and eluding bloodhounds on his way north. For seven years Burns lived as a free man. He married and became a prosperous Chicago businessman and publisher. When he fell in love with another woman, however, his jealous wife turned him in to the police, who arrested him as a fugitive from justice. Although he was promised lenient treatment and a quick pardon, he was back on a chain gang within a month. Undaunted, Burns did the impossible and escaped a second time, this time to New Jersey. He was still a hunted man living in hiding when this book was first published in 1932. The book and its movie version, nominated for a Best Picture Oscar in 1933, shocked the world by exposing Georgia's brutal treatment of prisoners. *I Am a Fugitive from a Georgia Chain Gang!* is a daring and heartbreaking book, an odyssey of misfortune, love, betrayal, adventure, and, above all, the unshakable courage and inner strength of the fugitive himself.

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

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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.

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

"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.

In 1938, Walter Neff, an insurance salesman, returns to his office in downtown Los Angeles late one night. In pain from a gunshot wound to his shoulder, he begins dictating a confession into a dictaphone for his friend and colleague, Barton Keyes, a claims adjuster. The story, told primarily in flashback, ensues.

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The name is French and it has connections to German expressionist cinema, but film noir was inspired by the American Raymond Chandler, whose prose was marked by the gripping realism of seedy hotels, dimly lit bars, main streets, country clubs, mansions, cul-de-sac apartments, corporate boardrooms, and flop houses of America. Chandler and the other writers and directors, including James M. Cain, Dashiell Hammett, Jane Greer, Ken Annakin, Rouben Mamoulian and Mike Mazurki, who were primarily responsible for the creation of the film noir genre and its common plots and themes, are the main focus of this work. It correlates the rise of film noir with the new appetites of the American public after World War II and explains how it was developed by smaller studios and filmmakers as a result of the emphasis on quality within a deliberately restricted element of cities at night. The author also discusses how RKO capitalized on films such as *Murder, My Sweet* and *Out of the Past*--two of film noir's most famous titles--and film noir's connection to British noir and the great international triumph of Sir Carol Reed in *The Third Man*.

Sheri Chinen Biesen challenges conventional thinking on the origins of film noir and finds the genre's roots in the political, social and historical conditions of Hollywood during the Second World War.

The Last Word argues that the Hollywood novel opened up space for cultural

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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. "Before Billy Wilder (1906-2002) left Europe for the United States in 1934 and became a filmmaker, he worked as a newspaper reporter, first in Vienna and then in Weimar Berlin. This book, edited and introduced by Noah Isenberg and translated by Shelley Frisch, collects about 65 articles Wilder published in

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Austrian and German newspapers in the 1920s. The collection includes reported pieces on urban life, from a first-person account of Wilder's stint as a taxi dancer to an article about street sweepers; profiles of writers, movie stars and poker players; and dispatches from the international film scene, from reviews to interviews with such figures as Charlie Chaplin and Erich von Stroheim. Isenberg provides an introduction that gives biographical details and places the writings in context, emphasizing their historical moment and their connections to Wilder's later career"--

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 to maintain a strong sense of moral conviction despite a cruel and indifferent world. Chandler's seven novels, including *The Big Sleep* (1939) and *The Long Goodbye* (1953), with their pessimism and grim realism, had a direct influence on the emergence of film noir. Chandler worked to give his crime novels the flavor of his adopted city, Los Angeles, which was still something of a frontier town, rife with corruption and lawlessness. In addition to novels, Chandler wrote short stories and penned the screenplays for several films, including *Double Indemnity* (1944) and *Strangers on a Train* (1951). His work with Billy Wilder and

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Alfred Hitchcock on these projects was fraught with the difficulties of collaboration between established directors and an author who disliked having to edit his writing on demand. *Creatures of Darkness* is the first major biocritical study of Chandler in twenty years. Gene Phillips explores Chandler's unpublished script for *Lady in the Lake*, examines the process of adaptation of the novel *Strangers on a Train*, discusses the merits of the unproduced screenplay for *Playback*, and compares Howard Hawks's director's cut of *The Big Sleep* with the version shown in theaters. Through interviews he conducted with Wilder, Hitchcock, Hawks, and Edward Dmytryk over the past several decades, Phillips provides deeper insight into Chandler's sometimes difficult personality. Chandler's wisecracking Marlowe has spawned a thousand imitations. *Creatures of Darkness* lucidly explains the author's dramatic impact on both the literary and cinematic worlds, demonstrating the immeasurable debt that both detective fiction and the neo-noir films of today owe to Chandler's stark vision. *Murder Can Smell Like Honeysuckle* provides an introduction to film noir and a listing of the genre's notable films. The book also includes a commentary on one of the finest films in the genre, *Double Indemnity*. The complete screenplay of that movie, written by Raymond Chandler and director Billy Wilder, is also included in this volume. (388 pages, B&W photos) This book is for general

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readers. It is not intended as a comprehensive or academic study of film noir. “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

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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
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