The Only Writing Series You'll Ever Need Screenwriting
Sunset Boulevard
Creatures of Darkness
Double Indemnity
Historical Dictionary of Film Noir
The Apartment
Billy Wilder, Movie-Maker
Raymond Chandler: Later Novels and Other Writings (LOA #80)
Double Indemnity (1944): Shooting Script
The Double Indemnity Murder
Mildred Pierce
Double Indemnity
Billy Wilder, American Film Realist
The Story Grid
Went the Day Well?
Stalag 17
Analyzing patriarchal gender relations within "Double Indemnity" (1944)
Screenwriting On Sunset Boulevard
Early Film Noir
Yang-zhou ping hua xuan
Double Indemnity
Billy Wilder on Assignment
Some Like It Wilder
The Effect of the Point of View in "Double Indemnity", Novel and Screenplay
Raymond Chandler: Stories & Early Novels (LOA #79)
Screenwriting
L.A. Private Eyes
Double Indemnity
Conversations with Wilder
Screenwriters
Creatures of Darkness
Huffed Masculinity. The Female Threat in Cain's "Double Indemnity"
Murder Can Smell Like Honeysuckle: Billy Wilder and Film Noir
Billy Wilder
Double Indemnity
The Last Word
Double Indemnity

The Only Writing Series You'll Ever Need Screenwriting

"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 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"--

Sunset Boulevard

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 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.

Creatures of Darkness

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.

Double Indemnity

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

Historical Dictionary of Film Noir

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!

The Apartment

Billy Wilder, Movie-Maker

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

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.

**Double Indemnity (1944): Shooting Script**

"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.

**The Double Indemnity Murder**

Queens Village was a picture-perfect postcard New York suburb. But in March 1927 the façade of respectability was stripped away to reveal an underside of greed, lust, and crime. Few incidents in crime history have been so notorious as the murder of Albert Snyder by his wife and her lover. Resonant of the footloose Jazz Age, it made persistent headlines and led to a sensational trial. The crime spawned a 1920s Broadway play and inspired the classic noir film of the 1940s, Double Indemnity. This book assesses the entire case, from grisly slaying and shabby cover-up to sharp police work and aftermath. Moreover, it explores sociocultural questions that beg to be answered: what effect does news reportage exert upon high profile cases, and why did such a transparent crime earn such an enduring place in the popular psyche?

**Mildred Pierce**

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.

**Double Indemnity**

'Cain was not just a great hard-boiled novelist but a great novelist, period To read MILDRED PIERCE now is to experience a double vision, in which we confront both how much and how little things have changed' LA TIMES 'Vivid, gritty, real this is crime writing at its very best' MY WEEKLY Mildred Pierce is the story of a determined and ambitious woman who, after her feckless husband abandons her, by hard work and sacrifice builds a successful business to ensure the future of her pampered and selfish daughter. But she isn't prepared for the intrigues and devastating betrayals of those closest to her. This is James M. Cain's most substantial novel and a classic of the Depression years.

**Double Indemnity**

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.
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 reols out the story of one of cinema's most brilliant and prolific talents.

The Story Grid

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.

**Went the Day Well?**

The Last Word tells the story of a handful of insiders who used fiction as a way to expose the harsh realities behind the silver screen. Unauthorized and unfiltered, these works uncover a new history of Hollywood during the studio era.

**Stalag 17**

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.

**Analyzing patriarchal gender relations within “Double Indemnity” (1944)**

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
Screenwriting

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.

On Sunset Boulevard

L.A. Private Eyes examines the tradition of the private eye as it evolves in films, books, and television shows set in Los Angeles from the 1930’s through the present day. It takes a closer look at narratives—both on screen and on the printed page—in which detectives travel the streets of Los Angeles, uncovering corruption, moral ambiguity, and greed with the conviction of urban cowboys, while always ultimately finding truth and redemption. With a review of Los Angeles history, crime stories, and film noir, L.A. Private Eyes explores the metamorphosis of the solitary detective figure and the many facets of the genre itself, from noir to mystery, on the screen. While the conventions of the genre may have remained consistent and recognizable, the points where they evolve illuminate much about our changing gender and power roles. Watch a video of the author speaking about this topic: https://goo.gl/Xr9RFD And also: https://www.dropbox.com/s/mkqw3mplruf7jje/Detective%20Talk%20Full.mp4?dl=0 (https://www.dropbox.com/s/mkqw3mplruf7jje/Detective%20Talk%20Full.mp4?dl=0)

Early Film Noir

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.

Yang-zhou ping hua xuan

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.

Double Indemnity

Billy Wilder on Assignment

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.

**Some Like It Wilder**

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 Effect of the Point of View in "Double Indemnity",
Novel and Screenplay

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.

Raymond Chandler: Stories & Early Novels (LOA #79)

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
**Screenwriting**

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 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.

**L.A. Private Eyes**

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,
Double Indemnity

Seminar paper from the year 2012 in the subject American Studies - Miscellaneous, grade: 1,3, University of Mannheim, course: Film Noir, language: English, abstract: In the course of my paper, I explore how Billy Wilder's film “Double Indemnity” (1944) depicts patriarchal gender relations and why Phyllis Dietrichson’s character is socially relevant and a testament to those patriarchal structures of her time. I will start by establishing the concept of Patriarchy in chapter 2. The chapter is important to clarify basic ideas that emerged from gender studies and lay a foundation. Chapter 3 introduces the femme fatale as a female archetype in Film noir. Here, I will point out what characterizes the showpiece-femme fatale, with reference to the socio-cultural background. The following Chapter is the main focus of my paper: The analysis of Phyllis Dietrichson in “Double Indemnity” (1944). After a short introduction to her character, I will examine Phyllis in relation to men. This is pivotal for the success of this paper. How is she affected by patriarchal gender relations and why is her womanhood threatening to men? And since we are dealing with a filmic analysis, how is this cinematically staged? Chapter 5 will concentrate on the relationship between Walter Neff and Barton Keyes. I decided to add this chapter because their male-male bond reinforces patriarchal ideas and is a perfect contrast to the relationships of Phyllis with Walter and her husband. By tradition, the conclusion is the finishing part of my paper.

Conversations with Wilder

Seminar paper from the year 2016 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Koblenz-Landau, language: English, abstract: "Double Indemnity" was first published in 1935 and affirmed James M. Cain’s status as a novelist. By reading it, one can learn why, but that is not the only observation that can be made. It is noticeable that Phyllis, the Femme Fatale of the story, constantly oversteps the boundaries of her gender, thus posing a threat to men. The question that started this Term Paper was: How much of a threat to patriarchal masculinity is Phyllis and is this threat contained? The thesis is that Phyllis subverts patriarchal masculinity in two spheres, the business sphere and the domestic sphere and by doing this, threatens it. The goal is to look at several instances where she does it and deduct if the threat she poses is contained or not. In order
to prove this thesis, a very short overview of the concept of sex and gender will be given which is a basic concept in cultural studies and needed when moving on to discuss masculinity during the 1930s. This will be followed by a look at the term hard-boiled fiction as it was perceived back then and the main character and the femme fatale of said genre. The literary analysis consists of a look at the world itself by using Huff’s casino metaphor, a closer look at Phyllis’s and Mr. Nirdlinger’s relationship, concluded with Phyllis’s motivation. Based on the theory and the analysis, it will be discussed if the female threat is contained or not and an outlook will be given.

Screenwriters

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
Creatures of Darkness

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.

Huffed Masculinity. The Female Threat in Cain's "Double Indemnity"

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 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.

**Double Indemnity**

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

**Murder Can Smell Like Honeysuckle: Billy Wilder and Film Noir**

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 . . .

Billy Wilder

Double Indemnity

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 Last Word

The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel (actors, cinematographers, composers, directors, producers, set designers, and writers), themes, issues, influences, visual style, cycles of films (e.g. amnesiac noirs), the representation of the city and gender, other forms (comics/graphic novels, television, and videogames), and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

Double Indemnity

Born in Austria but named after Buffalo Bill, Billy Wilder arrived in
Hollywood thoroughly versed in American culture - and promptly began turning out movies more "American" in setting and sensibility than those helmed by his homegrown colleagues. Works like Double Indemnity and Sunset Blvd. remain classics today for their hard-edged and powerful portrayals of modern life in Wilder's adopted country. Even comedies like The Seven-Year Itch and Some Like it Hot shine with Wilder's keen perceptions of American life. Billy Wilder, American Film Realist closely examines a selection of Wilder's films from 1941 through 1981. These films show Wilder at his best - as a hardworking Hollywood craftsman and an astute commentator on the "American Century."

Copyright code: 8126959c15a6fa701120d94ab21523c5