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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 ...

*Double Indemnity: The Complete Screenplay:*

*Page 6/33*

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Double Indemnity The Complete Screenplay. by Billy Wilder (Author), Raymond Chandler (Author), Jeffrey Meyers (Introduction) December 2000; First Edition; Paperback \$26.95, £23.00; Courses Film History; Title Details. Rights: Available worldwide Pages: 139 ISBN: 9780520218482 Trim Size: 6 x 9

*Double Indemnity The Complete Screenplay*  
Double Indemnity is a 1944 American psychological thriller film noir directed by

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Billy Wilder, co-written by Wilder and Raymond Chandler, and produced by Buddy DeSylva and Joseph Sistrom. The screenplay was based on James M. Cain's 1943 novella of the same name, which originally appeared as an eight-part serial in Liberty magazine, beginning in February 1936. The film stars Fred MacMurray as an insurance salesman, Barbara Stanwyck as a provocative housewife who wishes her husband were dead, and

*Double Indemnity - Wikipedia*

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by Barbara Stanwyck, in an archetypal femme fatale role.

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about the turbulent collaboration, as well as background information about Wilder and the film's casting ...

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Double Indemnity. Synopsis: In this classic film noir, insurance salesman Walter Neff (Fred MacMurray) gets roped into a murderous scheme when he falls for the sensual Phyllis Dietrichson (Barbara Stanwyck), who is intent on killing her husband (Tom Powers) and living off the fraudulent accidental death claim.

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Double Indemnity: The Complete Screenplay Oct 07, 2020 - 00:04 AM Raymond Chandler Billy Wilder Barbara Stanwyck Fred MacMurray Double Indemnity The Complete Screenplay On every level writing direction acting Double Indemnity is a triumph and stands as one of

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the greatest achievements in Billy Wilder's career Adapted from the James M Cain novel by director Wil

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Double Indemnity (1944) cast and crew credits, including actors, actresses, directors, writers and more.

*Double Indemnity (1944) - Full Cast & Crew - IMDb*

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Double Indemnity: The Complete Screenplay:  
Authors: Billy Wilder, Raymond Chandler:  
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2000: ISBN: 0520922816, 9780520922815:  
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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

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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

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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.

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

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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.

Murder Can Smell Like Honeysuckle provides an

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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.

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

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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

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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

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disguise the murder as an accident, to collect on the double indemnity (see [www.examiner.com](http://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

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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

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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.

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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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.

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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

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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.

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

The Last Word argues that the Hollywood novel opened up space for cultural critique of the film industry at a time when the industry lacked the capacity to critique itself. While the young studio system worked tirelessly to burnish its public image in the wake of celebrity scandal, several industry insiders wrote fiction to fill in what newspapers and fan magazines left out. Throughout the 1920s

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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

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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.

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