

## Double Indemnity The Complete Screenplay

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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

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Double Indemnity The Complete Screenplay

Double Indemnity is a 1944 American psychological thriller film noir directed by 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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Double Indemnity: The Complete Screenplay: Wilder, Billy ...

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.

Double Indemnity Movie Script

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Double Indemnity: The Complete Screenplay

Double Indemnity is one of Billy Wilder's best films. The screenplay is taut and extremely well written. You cannot miss this opportunity to read the master at the top of his game. Among the many highlights is the supermarket scene between the two conspirators. An absolute must read

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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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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.

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.

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

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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](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 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.

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.

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

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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"*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.

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