

[DOC] Billy Wilders Some Like It Hot By Billy Wilder 31 Aug 2001 Hardcover

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Some Like It Hot-Billy Wilder 2005 The complete guide to Billy Wilder's masterpiece! Find out everything you could ever want to know (and more) about the movie voted best comedy of the century by the American Film Institute. A daring tale of crossdressing from a time when the subject was all but taboo, Some Like it Hot (1959) tells the story of two jazz musicians who are forced to go undercover in an all-girls? band to escape from the mob. With an ingenious screenplay by I.A.L. Diamond and Billy Wilder, and flawless performances by Tony Curtis, Jack Lemmon and the famously difficult Marilyn Monroe, Some Like it Hot is the embodiment of comic perfection. Includes: Interviews with Billy Wilder, Tony Curtis, Jack Lemmon, and others Complete facsimile of the screenplay with film stills from every scene Excerpts from the

script's first draft Behind-the-scenes photos Original promotional materials from all around the world Annotated/illustrated Billy Wilder filmography The editor: Alison Castle studied philosophy as an undergraduate (Columbia University) and went on to receive her graduate degree in photography and film (New York University/International Center of Photography masters program). She lives in Paris, home of the world's best cinemas. The interviewer: Dan Auiler is the author of Hitchcock's Notebooks (HarperCollins/Bloomsbury) and Vertigo: The Making of a Hitchcock Classic (St. Martin's Press). His books on Martin Scorsese's Taxi Driver and Goodfellas (Putnam/Bloomsbury) were published in 2002. He lives in Long Beach, California.

Some Like It Wilder-Gene Phillips 2010-02-05 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.

Conversations with Wilder-Billy Wilder 2001 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 printing. On Sunset Boulevard-Ed Sikov 2017-06-14 On Sunset Boulevard,

originally published in 1998, describes the life of acclaimed filmmaker Billy Wilder (1906-2002), director of such classics as *Sunset Boulevard*, *The Lost Weekend*, *The Seven Year Itch*, and *Sabrina*. This definitive biography takes the reader on a fast-paced journey from Billy Wilder's birth outside of Krakow in 1906 to Vienna, where he grew up, to Berlin, where he moved as a young man while establishing himself as a journalist and screenwriter, and triumphantly to Hollywood, where he became as successful a director as there ever was. *Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*, and *The Apartment*—Wilder's cinematic legacy is unparalleled. Not only did he direct these classics and twenty-one other films, he co-wrote all of his own screenplays. Volatile, cynical, hilarious, and driven, Wilder arrived in Hollywood an all-but-penniless refugee who spoke no English. Ten years later he was calling his own shots, and he stayed on top of the game for the next three decades. Wilder battled with Humphrey Bogart, Marilyn Monroe, Bing Crosby, and Peter Sellers; kept close friendships with William Holden, Audrey Hepburn, Jack Lemmon, and Walter Matthau; amassed a personal fortune by way of blockbuster films and shrewd investments in art (including Picassos, Klees, and Mir's); and won Oscars—yet Wilder, ever conscious of his thick accent, always felt the sting of being an outsider. *On Sunset Boulevard* traces the course of a turbulent but fabulous life, both behind the scenes and on the scene, from Viennese cafes and Berlin dance halls in the twenties to the Hollywood soundstages of the forties and the on-location shoots of the fifties and sixties. Crammed with Wilder's own caustic wit, *On Sunset Boulevard* reels out the story of one of cinema's most brilliant and prolific talents.

Literary Readings of Billy Wilder—Georges-Claude Guilbert
2009-03-26 Billy Wilder, hailed by most as a great filmmaker, often considered himself primarily as a writer. Yet to this day no publisher had thought fit to release literary interpretations of his work. Such an endeavor was clearly missing. The idea of this book is to offer academic but non hermetic readings of nine of his most significant films, informed by literary criticism, Gender Studies, semiotics, Film Studies, and the “artistic sensibility” of its contributors. *Literary Readings of Billy Wilder* should please film students, English students and Wilder fans alike.

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

Nobody's Perfect-Charlotte Chandler 2004 The author of "I, Fellini" offers a candid look at the life and career of the great film director, Billy Wilder--much of it told in his own voice. 20 photos.

Nobody's Perfect-Charlotte Chandler 2004 The author of "I, Fellini" offers a candid look at the life and career of the great film director, Billy Wilder--much of it told in his own voice. 20 photos.

Billy Wilder in Hollywood-Maurice Zolotow 1987 A biography of the prominent film director and screenwriter follows him from his days in Germany as a paid escort and dancing partner through his years in Hollywood as an award-winning director

Billy Wilder, Movie-Maker-Karen McNally 2014-01-10 Billy Wilder's work remains a masterful combination of incisive social commentary, skilled writing and directing, and unashamed entertainment value. One of Hollywood's foremost 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.

Wilder Times-G. Kevin Lally 1996

The Making of Some Like It Hot-Tony Curtis 2009-09-28 A Special

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Memoir for a Special Moment in Hollywood History . . . Some Like It Hot occupies a unique place in American culture. This beloved classic showcases five comic geniuses: Tony Curtis, Jack Lemmon, I. A. L. Diamond, Billy Wilder, and Marilyn Monroe. It has been honored by the American Film Institute as the "Funniest Film of All Time". It has contributed quotes, styles, and stories to film lore. Yet the full story of its making has never been told—until now.

Billy Wilder-Billy Wilder 2001 Always daring Hollywood censors' limits on content, Billy Wilder directed greats such as Marilyn Monroe, Jack Lemmon, Ginger Rogers, Marlene Dietrich, Kirk Douglas, Audrey Hepburn, and Gary Cooper. Billy Wilder: Interviews follows the filmmaking career of one of Hollywood's most honored and successful writer-directors and spans over fifty years. Wilder, born in 1906, fled from Nazi Germany and established himself in America. Starting with a celebrated 1944 Life magazine profile, the book traces his progress from his Oscar-winning heyday of the 1940s to the 1990s, in which he is still witty, caustic, and defiant. Often playful and sometimes outrageous, but just as often very serious, Wilder details his rise as a Berlin cub reporter to a fledgling screenwriter in Hollywood's "Golden Age." He tells the stories behind his brilliant direction of such classics as Double Indemnity (1944), The Lost Weekend (1945), Sunset Boulevard (1950), Stalag 17 (1953), Sabrina (1954), The Seven-Year Itch (1955), Some Like It Hot (1959), and The Apartment (1960), among others. A dazzling raconteur, Wilder gives the scoop on the royalty of cinema, from the maddening magic of Monroe to the uncanny empathy of frequent alter ego Lemmon. Though his natural tendency is to spin marvelous anecdotes on the subject of show business, Wilder also delivers penetrating and instructive observations on his craft. On screen, his special blend of cynicism and romanticism was always expressed in a style that avoided showiness. Billy Wilder: Interviews includes in-depth profiles, spirited Q&A's, and on-the-set glimpses of the director at work. Taken together, the interviews form an unofficial memoir of a sophisticated artist once described by a colleague as the most unusual and amusing man in Hollywood. Robert Horton is the film critic for The Herald in Everett, Washington. His work has been published in Film Comment, New York Newsday, American Film,

and the Seattle Weekly.

Rise Up!-Chris Jones 2018-11-15 Penned by one of America's best-known daily theatre critics and organized chronologically, this lively and readable book tells the story of Broadway's renaissance from the darkest days of the AIDS crisis, via the disaster that was Spiderman: Turn off the Dark through the unparalleled financial, artistic and political success of Lin-Manuel Miranda's Hamilton. It is the story of the embrace of risk and substance. In so doing, Chris Jones makes the point that the theatre thrived by finally figuring out how to embrace the bold statement and insert itself into the national conversation - only to find out in 2016 that a hefty sector of the American public had not been listening to what it had to say. Chris Jones was in the theatres when and where it mattered. He takes readers from the moment when Tony Kushner's angel crashed (quite literally) through the ceiling of prejudice and religious intolerance to the triumph of Hamilton, with the coda of the Broadway cast addressing a new Republican vice-president from the stage. That complex performance - at once indicative of the theatre's new clout and its inability to fully change American society for the better - is the final scene of the book.

Close-up on Sunset Boulevard-Sam Staggs 2003-02-04 The never-before-told story of how Sunset Boulevard became a screen classic reveals the many secrets and scandals involving the big names associated with the movie, and documents the impact of this film on society, including its revival as a controversial and extravagant Broadway musical in the 1990s. Reprint.

Better Living Through Criticism-A. O. Scott 2017-02-07 The New York Times film critic shows why we need criticism now more than ever Few could explain, let alone seek out, a career in criticism. Yet what A.O. Scott shows in Better Living Through Criticism is that we are, in fact, all critics: because critical thinking informs almost every aspect of artistic creation, of civil action, of interpersonal life. With penetrating insight and warm humor, Scott shows that while individual critics--himself included--can make mistakes and find flaws where they shouldn't, criticism as a discipline is one of the noblest, most creative, and urgent activities of modern existence. Using his own film criticism as a starting point--everything from his infamous dismissal of the international blockbuster The Avengers to

his intense affection for Pixar's animated *Ratatouille*--Scott expands outward, easily guiding readers through the complexities of Rilke and Shelley, the origins of Chuck Berry and the Rolling Stones, the power of Marina Abramovich and 'Ode on a Grecian Urn.' Drawing on the long tradition of criticism from Aristotle to Susan Sontag, Scott shows that real criticism was and always will be the breath of fresh air that allows true creativity to thrive. "The time for criticism is always now," Scott explains, "because the imperative to think clearly, to insist on the necessary balance of reason and passion, never goes away."

The Apartment-Billy Wilder 1998 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.

Some Like It Hot-Tony Curtis 2010-04-13 *Some Like it Hot* is one of the most famous films of all time and is also the most profitable comedy in the history of film, not to mention one of the most beloved. It was voted number one funniest movie ever by the American Film Institute and as well as starring Hollywood legend Tony Curtis, it brought together the comedy talents of Marilyn Monroe, Jack Lemmon and Billy Wilder. It has contributed numerous quotes, styles and stories to Hollywood film lore and has remained the film that Curtis is still most asked about by its legions of fans. For the first time, Curtis will share the untold story behind the making of this legendary film. Told in his frank and inimitable voice, the book will reveal much about his working relationship with Jack Lemmon and the director Billy Wilder. It will explain why the film was changed from colour production to black and white and tell the story of its initially lukewarm reception. The book will also reveal much about Marilyn Monroe, including Curtis' romance with her, her alleged abortion and her conflict with Wilder. Finally, it will describe the film's ongoing impact on Curtis' life and will feature many exclusive never-before-seen photographs from his own

collection.

Mr Wilder and Me-Jonathan Coe 2020-11-05 **The dazzling new novel from the prize-winning, bestselling author of Middle England** In the heady summer of 1977, a naïve young woman called Calista sets out from Athens to venture into the wider world. On a Greek island that has been turned into a film set, she finds herself working for the famed Hollywood director Billy Wilder, about whom she knows almost nothing. But the time she spends in this glamorous, unfamiliar new life will change her for good. While Calista is thrilled with her new adventure, Wilder himself is living with the realisation that his star may be on the wane. Rebuffed by Hollywood, he has financed his new film with German money, and when Calista follows him to Munich for the shooting of further scenes, she finds herself joining him on a journey of memory into the dark heart of his family history. In a novel that is at once a tender coming-of-age story and an intimate portrait of one of cinema's most intriguing figures, Jonathan Coe turns his gaze on the nature of time and fame, of family and the treacherous lure of nostalgia. When the world is catapulting towards change, do you hold on for dear life or decide it's time to let go?

Praise for

Jonathan Coe 'Coe is a writer of uncommon decency' Observer
'Brilliantly funny' Economist 'Superb' Times 'Very, very funny'
Stylist

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

How Did Lubitsch Do It?-Joseph McBride 2018-06-26 Orson Welles called Ernst Lubitsch (1892-1947) "a giant" whose "talent and originality are stupefying." Jean Renoir said, "He invented the modern Hollywood." Celebrated for his distinct style and credited with inventing the classic genre of the Hollywood romantic comedy and helping to create the musical, Lubitsch won the admiration of his fellow directors, including Alfred Hitchcock and Billy Wilder, whose office featured a sign on the wall asking, "How would Lubitsch do it?" Despite the high esteem in which Lubitsch is held, as well as his unique status as a leading filmmaker in both Germany and the United States, today he seldom receives the critical attention accorded other major directors of his era. How Did Lubitsch Do It? restores Lubitsch to his former stature in the world of cinema. Joseph McBride analyzes Lubitsch's films in rich detail in the first in-depth critical study to consider the full scope of his work and its evolution in both his native and adopted lands. McBride explains the "Lubitsch Touch" and shows how the director challenged American attitudes toward romance and sex. Expressed obliquely, through sly innuendo, Lubitsch's risqué, sophisticated, continental humor engaged the viewer's intelligence while circumventing the strictures of censorship in such masterworks as *The Marriage Circle*, *Trouble in Paradise*, *Design for Living*, *Ninotchka*, *The Shop Around the Corner*, and *To Be or Not to Be*. McBride's analysis of these films brings to life Lubitsch's wit and inventiveness and offers revealing insights into his working methods.

Sunset Boulevard-Billy Wilder 1999-06-24 "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.

Some Like It Hot-Laurence Maslon 2009-09-22 This guide to a classic American movie includes 150 illustrations--including never-before-published memorabilia and behind-the-scenes photos of Marilyn Monroe, Tony Curtis, Jack Lemmon; details the complete history of the comedy; and includes casting trivia, on-set production gossip, and much more. 20,000 first printing.

Weimar Cinema-Noah Isenberg 2009 In this comprehensive companion to Weimar cinema, chapters address the technological advancements of each film, their production and place within the larger history of German cinema, the style of the director, the actors and the rise of the German star, and the critical reception of the film.

Teaching Sound Film-R. J. Cardullo 2016-10-26 Teaching Sound Film: A Reader is a film analysis-and-criticism textbook that contains 35 essays on 35 geographically diverse, historically significant sound films. The countries represented here are France, Italy, England, Belgium, Russia, India, China, Cuba, Germany, Japan, Russia, Romania, Czechoslovakia, Brazil, Taiwan, Austria, Afghanistan, South Korea, Finland, Burkina Faso, Mexico, Iran, Israel, Colombia, and the United States. The directors represented include Jean Renoir, Orson Welles, Akira Kurosawa, Federico Fellini, Woody Allen, Aki Kaurismäki, Ken Loach, Tomás Gutiérrez Alea, Abbas Kiarostami, Michael Haneke, and Hong Sang-soo. Written with university students (and possibly also advanced high school students) in mind, the essays in Teaching Sound Film: A Reader cover some of the central films treated—and central issues raised—in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills. These essays are clear and readable—that is, sophisticated and meaty yet not overly technical or jargon-heavy. This makes them perfect introductions to their respective films as well as important contributions to the field of film studies in general. Moreover, this book's scholarly apparatus features credits, images, bibliographies for all films discussed, filmographies for all the directors, a list of topics for writing and discussion, a glossary of film terms, and an appendix containing three essays, respectively, on film acting, avant-garde cinema, and theater vs. film.

An Auteurist History of Film-Charles Silver 2016 From 2009 to 2014, The Museum of Modern Art presented a weekly series of film screenings titled An Auteurist History of Film. Inspired by Andrew Sarris's seminal book The American Cinema, which elaborated on the "auteur theory" first developed by the critics of Cahiers du Cinéma in the 1950s, the series presented works from MoMA's expansive film collection, with a particular focus on the role of the

director as artistic author. Film curator Charles Silver wrote a blog post to accompany each screening, describing the place of each film in the oeuvre of its director as well as the work's significance in cinema history. Following the end of the series' five-year run, the Museum collected these texts for publication, and is now bringing together Silver's insightful and often humorous readings in a single volume. This publication is an invaluable guide to key directors and movies as well as an excellent introduction to auteur theory. -- from back cover.

Continental Strangers-Gerd Gemünden 2014-01-21 Hundreds of German-speaking film professionals took refuge in Hollywood during the 1930s and 1940s, making a lasting contribution to American cinema. Hailing from Austria, Hungary, Poland, Russia, and the Ukraine, as well as Germany, and including Ernst Lubitsch, Fred Zinnemann, Billy Wilder, and Fritz Lang, these multicultural, multilingual writers and directors betrayed distinct cultural sensibilities in their art. Gerd Gemünden focuses on Edgar G.

Ulmer's *The Black Cat* (1934), William Dieterle's *The Life of Emile Zola* (1937), Ernst Lubitsch's *To Be or Not to Be* (1942), Bertolt Brecht and Fritz Lang's *Hangmen Also Die* (1943), Fred Zinnemann's *Act of Violence* (1948), and Peter Lorre's *Der Verlorene* (1951), engaging with issues of realism, auteurism, and genre while tracing the relationship between film and history, Hollywood politics and censorship, and exile and (re)migration.

Creatures of Darkness-Gene D. Phillips 2015-01-13 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.

Heritage Auctions Music and Entertainment Auction Catalog #696-
Jim Steele 2008-09

Godfather-Gene D. Phillips 2014-04-23 WITH A FOREWORD BY WALTER MURCH Gene Phillips blends biography, studio history, and film criticism to complete the most comprehensive work on Coppola ever written. The force behind such popular and critically acclaimed films as *Apocalypse Now* and the *Godfather* trilogy, Coppola has imprinted his distinct style on each of his movies and on the landscape of American popular culture. In *Godfather*, Phillips argues that Coppola has repeatedly bucked the Hollywood "factory system" in an attempt to create distinct films that reflect his own artistic vision -- often to the detriment of his career and finances. Phillips conducted interviews with the director and his colleagues and examined Coppola's production journals and screenplays. Phillips also reviewed rare copies of Coppola's student films, his early excursions into soft-core pornography, and his less celebrated productions such as *One from the Heart* and *Tucker: The Man and His Dream*. The result is the definitive assessment of one of Hollywood's most enduring and misunderstood mavericks.

Billy Wilder-Glenn Hopp 2003 This biography of director Billy Wilder ("Sunset Boulevard, Some Like it Hot") contains movie

posters, a bibliography and a complete filmography.

Master Class-Terrence McNally 1996 THE STORY: Maria Callas is teaching a master class in front of an audience (us). She's glamorous, commanding, larger than life--and drop-dead funny. An accompanist sits at the piano. Callas' first victim is Sophie, a ridiculous, overly-perky sopra

Conversations with the Great Movie-makers of Hollywood's Golden Age at the American Film Institute-George Stevens, Jr. 2009-05-27
The first book to bring together these interviews of master movie-makers from the American Film Institute's renowned seminars, Conversations with the Great Movie-makers offers an unmatched history of American cinema in the words of its greatest practitioners. Here are the incomparable directors Frank Capra, Elia Kazan, King Vidor, David Lean, Fritz Lang ("I learned only from bad films"), William Wyler, and George Stevens; renowned producers and cinematographers; celebrated screenwriters Ray Bradbury and Ernest Lehman; as well as the immortal Ingmar Bergman and Federico Fellini ("Making a movie is a mathematical operation. It's absolutely impossible to improvise"). Taken together, these conversations offer uniquely intimate access to the thinking, the wisdom, and the genius of cinema's most talented pioneers.
From the Trade Paperback edition.

Film/Expositionsanalyse: 'Some like it hot' von Billy Wilder-Sabrina Weihrauch 2009 Zwischenprüfungsarbeit aus dem Jahr 2008 im Fachbereich Germanistik - Sonstiges, Note: 2,0, Universität Duisburg-Essen (Germanistik, Filmwissenschaft), Sprache: Deutsch, Abstract: "Nobody is perfect" - mit diesem bekannten Schlusswort endet einer der berühmten Filme Billy Wilders, SOME LIKE IT HOT mit Jack Lemmon, Tony Curtis und Marilyn Monroe in den Hauptrollen, welcher 1959 gedreht wurde und zum Genre der Komodie zu zählen ist. Ziel der vorliegenden Arbeit soll die Analyse der Exposition sein, welche eine Bild- sowie Tonanalyse beinhaltet. Die Analyse basiert auf der überarbeiteten Fassung von 2001 der MGM Home Entertainment GmbH. Bearbeitet wurde die amerikanische Version im Format 16:9. Eingeteilt ist die Expositionssequenz in zwei Subsequenzen, denen ein Prolog vorausgeht. Die Analyse soll zunächst darüber Aufschluss geben, welche Funktion dem Prolog zukommt und warum dieser nicht als

Exposition gesehen werden kann. Als Grundlage dient hierfür Rudolf Arnheims Film als Kunst. Anschliessend erfolgt die Einteilung der Expositionssequenz in zwei Subsequenzen, welche kompositorisch sowie dramaturgisch voneinander zu trennen sind. Darauf aufbauend soll die Bild- und -Tonanalyse der beiden Subsequenzen Einblick darüber geben, ob alle wichtigen Voraussetzungen für eine Exposition umgesetzt sind und wie diese gestaltet sind. Als Sekundärliteratur werden hierfür wissenschaftliche Arbeiten von Gerd Gemunden, Maurice Zolotow, Cameron Crowe sowie Neil Sinyard hinzugezogen, welche sich umfassend mit Billy Wilders Filmen sowie *SOME LIKE IT HOT* auseinandergesetzt haben. Abschliessend wird im Ausblick diskutiert, welche Motive, die bereits im Prolog und in der Exposition aufgegriffen werden, im weiteren Verlauf des Films ihre Fortführung finden. Überdies wird erläutert, welche Funktion die Exposition innerhalb der Gesamtkomposition hat."

Martin Scorsese-Vincent LoBrutto 2008 *Traces Scorsese's Italian-American heritage, his personal nature, his private relationships, and the reflection of these in his work.*

Michael Curtiz-Alan K. Rode 2017-10-16 Academy Award--winning director Michael Curtiz (1886--1962) -- whose best-known films include *Casablanca* (1942), *Yankee Doodle Dandy* (1942), *Mildred Pierce* (1945) and *White Christmas* (1954) -- was in many ways the anti-auteur. During his unprecedented twenty-seven year tenure at Warner Bros., he directed swashbuckling adventures, westerns, musicals, war epics, romances, historical dramas, horror films, tearjerkers, melodramas, comedies, and film noir masterpieces. The director's staggering output of 180 films surpasses that of the legendary John Ford and exceeds the combined total of films directed by George Cukor, Victor Fleming, and Howard Hawks. In the first biography of this colorful, instinctual artist, Alan K. Rode illuminates the life and work of one of the film industry's most complex figures. He begins by exploring the director's early life and career in his native Hungary, revealing how Curtiz shaped the earliest days of silent cinema in Europe as he acted in, produced, and directed scores of films before immigrating to the United States in 1926. In Hollywood, Curtiz earned a reputation for his explosive tantrums, his difficulty communicating in English, and his disregard

for the well-being of others. However, few directors elicited more memorable portrayals from their casts, and ten different actors delivered Oscar-nominated performances under his direction. In addition to his study of the director's remarkable legacy, Rode investigates Curtiz's dramatic personal life, discussing his enduring creative partnership with his wife, screenwriter Bess Meredyth, as well as his numerous affairs and children born of his extramarital relationships. This meticulously researched biography provides a nuanced understanding of one of the most talented filmmakers of Hollywood's golden age.

Edgar G. Ulmer-Noah Isenberg 2014-01-09 Edgar G. Ulmer is perhaps best known today for *Detour*, considered by many to be the epitome of a certain noir style that transcends its B-list origins. But in his lifetime he never achieved the celebrity of his fellow Austrian and German émigré directors—Billy Wilder, Otto Preminger, Fred Zinnemann, and Robert Siodmak. Despite early work with Max Reinhardt and F. W. Murnau, his auspicious debut with Siodmak on their celebrated Weimar classic *People on Sunday*, and the success of films like *Detour* and *Ruthless*, Ulmer spent most of his career as an itinerant filmmaker earning modest paychecks for films that have either been overlooked or forgotten. In this fascinating and well-researched account of a career spent on the margins of Hollywood, Noah Isenberg provides the little-known details of Ulmer's personal life and a thorough analysis of his wide-ranging, eclectic films—features aimed at minority audiences, horror and sci-fi flicks, genre pictures made in the U.S. and abroad. Isenberg shows that Ulmer's unconventional path was in many ways more typical than that of his more famous colleagues. As he follows the twists and turns of Ulmer's fortunes, Isenberg also conveys a new understanding of low-budget filmmaking in the studio era and beyond.

Billy Wilder on Assignment-Billy Wilder 2021-04-27 Acclaimed film director Billy Wilder's early writings—brilliantly translated into English for the first time Before Billy Wilder became the screenwriter and director of iconic films like *Sunset Boulevard* and *Some Like It Hot*, he worked as a freelance reporter, first in Vienna and then in Weimar Berlin. *Billy Wilder on Assignment* brings together more than fifty articles, translated into English for the first

time, that Wilder (then known as "Billie") published in magazines and newspapers between September 1925 and November 1930. From a humorous account of Wilder's stint as a hired dancing companion in a posh Berlin hotel and his dispatches from the international film scene, to his astute profiles of writers, performers, and political figures, the collection offers fresh insights into the creative mind of one of Hollywood's most revered writer-directors. Wilder's early writings—a heady mix of cultural essays, interviews, and reviews—contain the same sparkling wit and intelligence as his later Hollywood screenplays, while also casting light into the dark corners of Vienna and Berlin between the wars. Wilder covered everything: big-city sensations, jazz performances, film and theater openings, dance, photography, and all manner of mass entertainment. And he wrote about the most colorful figures of the day, including Charlie Chaplin, Cornelius Vanderbilt, the Prince of Wales, actor Adolphe Menjou, director Erich von Stroheim, and the Tiller Girls dance troupe. Film historian Noah Isenberg's introduction and commentary place Wilder's pieces—brilliantly translated by Shelley Frisch—in historical and biographical context, and rare photos capture Wilder and his circle during these formative years. Filled with rich reportage and personal musings, *Billy Wilder on Assignment* showcases the burgeoning voice of a young journalist who would go on to become a great auteur.

Double Indemnity-James M. Cain 2011-01-05 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 unflinching 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.

The Bitter Taste of Victory-Lara Feigel 2016-05-17 When Germany surrendered in May 1945 it was a nation reduced to rubble. Immediately, America, Britain, Soviet Russia, and France set about rebuilding in their zones of occupation. Most urgent were physical

needs--food, water, and sanitation--but from the start the Allies were also anxious to indoctrinate the German people in the ideas of peace and civilization. Denazification and reeducation would be key to future peace, and the arts were crucial guides to alternative, less militaristic ways of life. In an extraordinary extension of diplomacy, over the next four years, many writers, artists, actors, and filmmakers were dispatched by Britain and America to help rebuild the country their governments had spent years bombing. Ernest Hemingway, Martha Gellhorn, Marlene Dietrich, George Orwell, Lee Miller, W. H. Auden, Stephen Spender, Billy Wilder, and others undertook the challenge of reconfiguring German society. In the end, many of them became disillusioned by the contrast between the destruction they were witnessing and the cool politics of reconstruction. While they may have had less effect on Germany than Germany had on them, the experiences of these celebrated figures, never before told, offer an entirely fresh view of post-war Europe. *The Bitter Taste of Victory* is a brilliant and important addition to the literature of World War II.

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