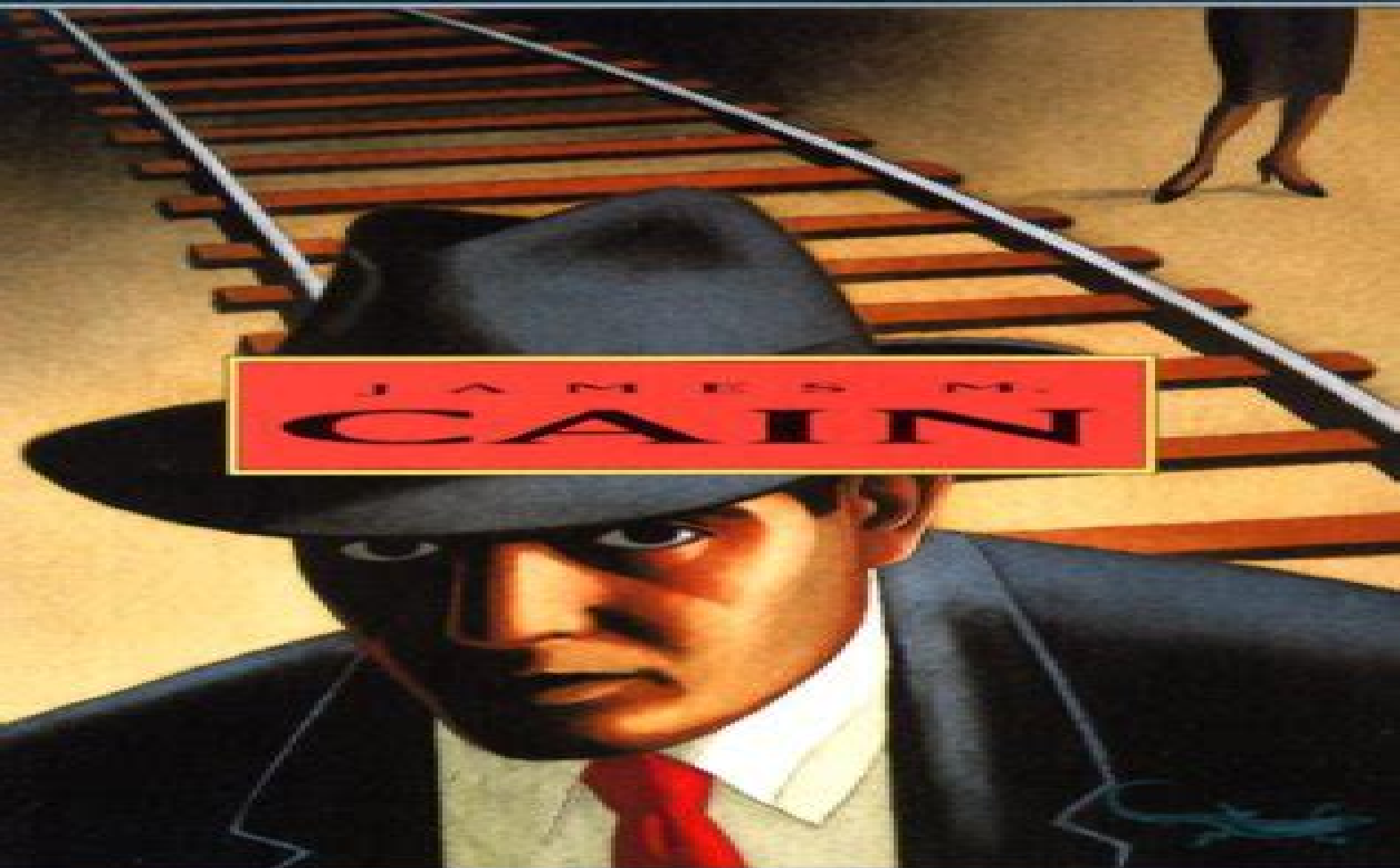


"AN AMERICAN MASTERPIECE." — ROSS MACDONALD



DOUBLE INDEMNITY

# Double Indemnity James M Cain

**Casey Cothran, Mercy Cannon**



## **Double Indemnity James M Cain:**

**Double Indemnity** James M. Cain, 2011-01-05 ONE OF TIME MAGAZINE S 100 BEST MYSTERY AND THRILLER BOOKS OF ALL TIME 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 Double Indemnity James Mallahan Cain, 2002 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 THE AUTHOR James M Cain was born in Annapolis Maryland in 1892 Having served in the US Army in World War 1 he became a journalist in Baltimore and New York in the 1920 s He later worked as a screenwriter in Hollywood Cain died in 1977 Dead Man James M. Cain, 2021-10-26 In this powerful tale of guilt a short story from James M Cain s The Postman Always Rings Twice Double Indemnity Mildred Pierce and Selected Stories a desperate man is driven to the edge of madness after he accidentally kills a railroad detective As the murderer works to get his alibi straight he soon discovers that the prick of his own conscience is just as oppressive as the long arm of the law A Vintage Short *Disabling Cain* Michelle Amelia Flynn, 2000 Double Indemnity and ; The Embezzler James Mallahan Cain, 1981 Three Novels by James M. Cain James Mallahan Cain, 1964 **The Postman Always Rings Twice, Double Indemnity, Mildred Pierce, and Selected Stories** James M. Cain, 2003-07-22 These three classics from the master of the noir novel along with five otherwise unavailable short stories are electric with the taut narrative voice the suspense and the explosive violence and eroticism that were James M Cain s indelible hallmarks The Postman Always Rings Twice Cain s first novel the subject of an obscenity trial in Boston the inspiration for Camus s The Stranger is the fever pitched tale of a drifter who stumbles into a job into an erotic obsession and into a murder Double Indemnity which followed Postman so quickly Cain s readers hardly had a chance to catch their breath is a tersely narrated story of blind passion duplicity and of course murder Mildred Pierce a work of acute psychological observation and devastating emotional violence is the tale of a woman with a taste for shiftless men and an unreasoned devotion to her monstrous daughter All three novels were immortalized in classic Hollywood films Also included here are five masterful stories Pastorale The Baby in the Icebox Dead Man Brush Fire The Girl in the Storm that have been out of print for decades *Huffed Masculinity. The Female Threat in Cain's "Double Indemnity"* Stephan Riedl, 2017-05-23 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.

**Blackout** Sheri Chinen Biesen, 2005-11-11 Sheri Chinen Biesen challenges conventional thinking on the origins of film noir and finds the genre's roots in the political, social and historical conditions of Hollywood during the Second World War.

**Creatures of Darkness** Gene D. Phillips, 2021-03-17 An exhaustively researched survey of Raymond Chandler's thorny relationship with Hollywood during the classic period of film noir. Alain Silver, film producer and author, Raymond 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 private eye Philip 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.

**The Philosophy of the Coen Brothers** Mark T. Conard, 2008-12-12 Written for both fans of the Coen brothers and the philosophically curious without the technical language, educational and entertaining. Library Journal. Joel and Ethan Coen

have made films that redefined the gangster movie the screwball comedy the fable and the film noir but no matter what genre they're playing with they consistently focus on the struggles of complex characters to understand themselves and their places in the strange worlds they inhabit To borrow a phrase from *Barton Fink* all Coen films explore the life of the mind and show that the human condition can often be simultaneously comic and tragic profound and absurd The essays in this book explore the challenging moral and philosophical terrain of the Coen repertoire Several address how Coen films often share film noir's essential philosophical assumptions power corrupts evil is real and human control of fate is an illusion In *Fargo* not even Minnesota's blankets of snow can hide Jerry Lundegaard's crimes or brighten his long dark night of the soul The tale of love marriage betrayal and divorce in *Intolerable Cruelty* transcends the plight of the characters to illuminate competing theories of justice Even in lighter fare such as *Raising Arizona* and *The Big Lebowski* the comedy emerges from characters' journeys to the brink of an amoral abyss However the Coens often knowingly and gleefully subvert conventions and occasionally offer symbolic rebirths and other hopeful outcomes At the end of *The Big Lebowski* for example the Dude abides his laziness has become a virtue and the human comedy is perpetuating itself with the promised arrival of a newborn Lebowski The Philosophy of the Coen Brothers sheds new light on the work of these cinematic visionaries From *Blood Simple* to *No Country for Old Men* the Coens' characters look for answers though in some cases their quest for answers leads at best only to more questions

*A Comprehensive Encyclopedia of Film Noir* John Grant, 2023-09-21 Featuring rumpled PIs shyster lawyers corrupt politicians double crossers femmes fatales and of course losers who find themselves down on their luck yet again film noir is a perennially popular cinematic genre This extensive encyclopedia describes movies from noir's earliest days and even before looking at some of noir's ancestors in US and European cinema as well as noir's more recent offshoots from neonoirs to erotic thrillers Entries are arranged alphabetically covering movies from all over the world from every continent save Antarctica with briefer details provided for several hundred additional movies within those entries A copious appendix contains filmographies of prominent directors actors and writers With coverage of blockbusters and program fillers from *Going Straight* US 1916 to *Broken City* US 2013 via *Nora Inu* Japan 1949 *O Anthropos tou Trainou* Greece 1958 *El Less Wal Kilab* Egypt 1962 *Reportaje a la Muerte* Peru 1993 *Zift* Bulgaria 2008 and thousands more *A Comprehensive Encyclopedia of Film Noir* is an engrossing and essential reference work that should be on the shelves of every cinephile

*Uncontained* Elizabeth A. Wheeler, 2001 In the post war era American urban fiction was dominated by the imagery of containment This book offers a critique of this familiar story evident in the noir narratives of James M Cain and in work by Ellison Roth Salinger Percy Capote and others

*Violence in American Popular Culture* David Schmid, 2015-11-02 This timely collection provides a historical overview of violence in American popular culture from the Puritan era to the present and across a range of media Few topics are discussed more broadly today than violence in American popular culture Unfortunately such discussion is often unsupported by fact and lacking in historical context This two volume work aims to

remedy that through a series of concise detailed essays that explore why violence has always been a fundamental part of American popular culture the ways in which it has appeared and how the nature and expression of interest in it have changed over time Each volume of the collection is organized chronologically The first focuses on violent events and phenomena in American history that have been treated across a range of popular cultural media Topics include Native American genocide slavery the Civil Rights Movement and gender violence The second volume explores the treatment of violence in popular culture as it relates to specific genres for example Puritan execution sermons dime novels television film and video games An afterword looks at the forces that influence how violence is presented discusses what violence in pop culture tells us about American culture as a whole and speculates about the future *New Perspectives on Detective Fiction* Casey

Cothran, Mercy Cannon, 2015-10-14 This collection establishes new perspectives on the idea of mystery as it is enacted and encoded in the genre of detective fiction Essays reclaim detective fiction as an object of critical inquiry examining the ways it shapes issues of social destabilization moral ambiguity reader complicity intertextuality and metafiction Breaking new ground by moving beyond the critical preoccupation with classification of historical types and generic determinants contributors examine the effect of mystery on literary forms and on readers who experience the provocative complex process of coming to grips with the unknown and the unknowable This volume opens up discussion on publically acclaimed modern works of mystery and on classic pieces addressing a variety of forms including novels plays graphic novels television series films and ipad games Re examining the interpretive potential of a genre that seems easily defined yet has endless permutations the book closely analyzes the cultural function of mystery the way it intervenes in social and political problems as well as the literary properties that give the genre its particular shape The volume treats various texts as meaningful subjects for critical analysis and sheds new light on the interpretive potential for a genre that creates as much ambiguity as it does clarity Scholars of mystery and detective fiction crime fiction genre studies and cultural studies will find this volume invaluable **The Recursive Frontier** Michael Docherty, 2024-05-01 The Recursive Frontier is an innovative spatial history of both the literature of Los Angeles and the city itself in the mid twentieth century Setting canonical texts alongside underexamined works and sources such as census bulletins and regional planning documents Michael Docherty identifies the American frontier as the defining dynamic of Los Angeles fiction from the 1930s to the 1950s Contrary to the received wisdom that Depression era narratives mourn the frontier s demise Docherty argues that the frontier lives on as a cruel set of rules for survival in urban modernity governing how texts figure race space mobility and masculinity Moving from dancehalls to offices to oil fields and beyond the book provides a richer more diverse picture of LA s literary production during this period as well as a vivid account of LA s cultural and social development as it transformed into the multiethnic megalopolis we know today **Some Like It Wilder** Gene D. Phillips, 2010-02-05 A biography of the six time Oscar winning director of films like *Some Like It Hot* and *Double Indemnity* featuring analysis of his work Although his career spanned fifty years and

included more than fifty films Austrian American film director Billy Wilder 1906 2002 may be best known for the legendary shot of Marilyn Monroe s dress billowing over a subway grating in *The Seven Year Itch* 1955 This shot seen round the world is representative not only of Hollywood s golden era of cinema but also of one of its most prolific and brilliant directors Wilder whose filmography includes such classics as *Sunset Boulevard* 1950 *Sabrina* 1954 *Witness for the Prosecution* 1957 and *Some Like It Hot* 1959 is often remembered for his versatility biting wit and passion for challenging social and moral conventions Author Gene D Phillips departs from the traditional biography in *Some Like It Wilder* offering new insights into the acclaimed director s professional and private life In preparation for the book Phillips conducted personal interviews with Wilder and other key players from the legendary director s life and times Phillips s unique combination of analysis and biographical detail brings Wilder to life as both an artist and man Phillips traces Wilder s path from Berlin where he worked as a scriptwriter for one of the city s largest studios to Hollywood where he would quickly establish himself as a premier film director Forming a partnership with writer producer Charles Brackett Wilder directed the classic films *Five Graves to Cairo* 1943 *Double Indemnity* 1945 and *The Lost Weekend* 1945 which earned Academy Awards for best picture best director and best screenplay During the 1960s Wilder continued to direct and produce controversial comedies including *Kiss Me Stupid* 1964 and *The Apartment* 1960 *The Apartment* brought Wilder another round of Oscars for best picture best director and best screenplay Wilder s maverick approach and independent artistic vision pushed boundaries and ensured his legacy as one of the Hollywood greats Sharply written *Some Like It Wilder* serves as a comprehensive companion to Wilder s films offering a personalized and heartfelt account of the life and genius of this compelling director Praise for *Some Like It Wilder* Featuring Gene D Phillips unique in depth critical approach *Some Like It Wilder* provides a groundbreaking overview of a filmmaking icon This definitive biography reveals that Wilder was and remains one of the most influential directors in filmmaking Turner Classic Movies Phillips goes beyond the surface and deep into the complex mind and soul of the famous film director This book is in my view definitive Vincent LoBrutto author of *Martin Scorsese A Biography* **Noir Affect** Christopher Breu,Elizabeth A. Hatmaker,2020-06-02 *Noir Affect* proposes a new understanding of noir as defined by negative affect This new understanding emphasizes that noir is first and foremost an affective disposition rather than a specific cycle of films or novels associated with a given time period or national tradition Instead the essays in *Noir Affect* trace noir s negativity as it manifests in different national contexts from the United States to Mexico France and Japan and in a range of different media including films novels video games and manga The forms of affect associated with noir are resolutely negative These are narratives centered on loss sadness rage shame guilt regret anxiety humiliation resentment resistance and refusal Moreover noir often asks us to identify with those on the losing end of cultural narratives especially the criminal the lost the compromised the haunted the unlucky the cast aside and the erotically perverse including those whose greatest erotic attachment is to death Drawing on contemporary work in affect theory while also re orienting some of its core assumptions to

address the resolutely negative affects narrated by noir Noir Affect is invested in thinking through the material bodily social and political economic impact of the various forms noir affect takes If much affect theory asks us to consider affect as a space of possibility and becoming Noir Affect asks us to consider affect as also a site of repetition dissolution redundancy unmaking and decay It also asks us to consider the way in which the affective dimensions of noir enable the staging of various forms of social antagonism including those associated with racial gendered sexual and economic inequality Featuring an Afterword by the celebrated noir scholar Paula Rabinowitz and essays by an array of leading scholars Noir Affect aims to fundamentally reorient our understanding of noir Contributors Alexander Dunst Sean Grattan Peter Hitchcock Justus Nieland Andrew Pepper Ignacio S nchez Prado Brian Rejack Pamela Thoma Kirin Wachter Grene

### **Contemporary Film Theory** Antony

Easthope,2014-07-22 During the twentieth century the medium of film has developed as a means of understanding the complexity of modern life Since 1968 film theory has concentrated not so much on theme or content but on the deeper question of how the medium works on its viewer Film theory has been profoundly influenced by the writings of such modern thinkers as Saussure Freud Lacan Anthusser Derrida and Kristeva It combines modes of textual analysis relating to linguistics and semiology a Marxist reading of ideology and theories of subjectivity the spectator and gender redefined by psychoanalysis This judicious selection from key work by Stephen Heath Fredric Jameson Laura Mulvey Mary Ann Doanne and others represents some of the most important contemporary writing about film It provides a consistent and developing analysis that will be of interest to students concerned with film and film studies as well as students of cultural media and communication studies

### **How to Write It, How to Sell It** Linda Palmer,2025-10-16

As a producer and successful screenwriter Linda Palmer knows all of Hollywood s trade secrets and in How to Write It How to Sell It she shares them all Linda Palmer knows that even in closed door Hollywood if your screenplay snags the interest of a producer it doesn t matter who you are you re in The trick is getting your screenplay into the producer s hands As a former vice president of production at Tristar Pictures and a credited screenwriter Linda Palmer has a unique understanding of both sides of Hollywood s desk In How to Write It How to Sell It she shares her knowledge with aspiring screenwriters and she does so with the same charm the students of her popular UCLA Extension class have come to love and depend on Straightforward and personable Palmer uses the movies she loves to illustrate discussions of plot structure and character From the layout of the page to the pitch to tips on sneaking by Hollywood s notorious readers Palmer explains the business of show business as only one who knows it from the inside can

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