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Billy Wilder: Eine Arbeitsbibliographie

2012

<https://doi.org/10.25969/mediarep/12774>

Veröffentlichungsversion / published version

Buch / book

Empfohlene Zitierung / Suggested Citation:

Wulff, Hans Jürgen: *Billy Wilder: Eine Arbeitsbibliographie*. Hamburg: Universität Hamburg, Institut für Germanistik 2012 (Medienwissenschaft: Berichte und Papiere 141). DOI: <https://doi.org/10.25969/mediarep/12774>.

Erstmalig hier erschienen / Initial publication here:

http://berichte.derwulff.de/0141_12.pdf

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Medienwissenschaft / Hamburg: Berichte und Papiere 141, 2012: Billy Wilder.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

ISSN 1613-7477.

URL: http://www.rrz.uni-hamburg.de/Medien/berichte/arbeiten/0141_12.pdf

Letzte Änderung: 20.8.2012.

Billy Wilder: Eine Arbeitsbibliographie Zusammengestellt v. Hans J. Wulff

[*] Für Hinweise danke ich Ludger Kaczmarek und Ina Wuff. Eingegangen sind Teile der verdienstvollen Bibliographie, die Frank Arnold für den Begleitband der Berlinale-Retrospektive *Billy Wilders Filme* (1980) kompilierte.

Inhalt:

Kreuzregister der Titel

Texte von Wilder

Literarische Texte

Drehbücher

Kleine Texte von Wilder

Bücher

Interviews

Kollegen und Freunde über Wilder

Analysen

Artikel

Themenhefte, Sektionen

Nicht einzeln nachgewiesene Titel

Obituarien

Regie: Billy Wilder. Einzelne Filme (in chronologischer Folge)

The Major and the Minor

Five Graves to Cairo

Double Indemnity

The Lost Weekend

The Emperor Waltz

A Foreign Affair

Sunset Blvd.

Ace in the Hole

Stalag 17

Sabrina

The Seven Year Itch

The Spirit of St. Louis

Love in the Afternoon

Witness for the Prosecution

Some Like It Hot

The Apartment

One, Two, Three

Irma la Douce

Kiss Me, Stupid

The Fortune Cookie

The Private Life of Sherlock Holmes

Avanti!

The Front Page

Fedora

Buddy Buddy

Kreuzregister der Titel

(in der Chronologie der Filme)

Mauvaise graine (1934)

dt.: Böse Saat; aka: Böse Brut

engl.: Bad Blood; aka: Bad Seed

frz.: Mauvaise graine

ital.: Amore che redime

span.: Curvas peligrosas; aka: Semente do Mal; aka: La mala Semilla

The Major and the Minor (1942)

dt.: Der Major und das Mädchen

frz.: Uniformes et jupons courts

ital.: Frutto proibito

span.: El Mayor y la menor

Five Graves to Cairo (1943)

dt.: Fünf Gräber bis Kairo

frz.: Les Cinq Secrets du désert

ital.: I cinque segreti del deserto

span.: Cinco tumbas al Cairo

Double Indemnity (1944)

dt.: Frau ohne Gewissen

frz.: Assurance sur la mort

ital.: La fiamma del peccato

span.: Perdición

The Lost Weekend (1945)

dt.: Das verlorene Wochenende

frz.: Le Poison

ital.: Giorni perduti

span.: Dias sin huella

The Emperor Waltz (1948)

dt.: Kaiserwalzer; aka: Ich küsse Ihre Hand, Madame

frz.: La Valse de l'empereur

ital.: Il valzer dell'imperatore

span.: El vals del emperado

A Foreign Affair (1948)

dt.: Eine auswärtige Affäre
frz.: La Scandaleuse de Berlin
ital.: Scandalo internazionale
span.: Berlín occidente

Sunset Blvd. (1950)

dt.: Boulevard der Dämmerung
frz.: Boulevard du crépuscule
ital.: Viale del tramonto
span.: El crepúsculo de los dioses

Ace in the Hole (1951)

aka: Big Carnival
dt.: Reporter des Satans
frz.: Le Gouffre aux chimères
ital.: L'asso nella manica
span.: El gran carnaval

Stalag 17 (1953)

dt.: Stalag 17
frz.: Stalag 17
ital.: L'inferno dei vivi
span.: Traidor en el infierno

Sabrina (1954)

dt.: Sabrina
frz.: Sabrina
ital.: Sabrina
span.: Sabrina

The Seven Year Itch (1955)

dt.: Das verflixte 7. Jahr
frz.: Sept Ans de réflexion
ital.: Quando la moglie è in vacanza
span.: La tentación vive arriba

The Spirit of St. Louis (1957)

dt.: Lindbergh – Mein Flug über den Ozean
frz.: L'Odyssée de Charles Lindbergh
ital.: L'aquila solitaria
span.:

Love in the Afternoon (1957)

dt.: Ariane – Liebe am Nachmittag
frz.: Ariane
ital.: Arianna
span.: Ariane

Witness for the Prosecution (1957)

dt.: Zeugin der Anklage
frz.: Témoin à charge
ital.: Testimone d'accusa
span.: Testigo de cargo

Some Like It Hot (1959)

dt.: Manche mögen's heiß
frz.: Certains l'aiment chaud
ital.: A qualcuno piace caldo
span.: Con faldas y a lo loco

The Apartment (1960)

dt.: Das Appartement
frz.: La Garçonnière
ital.: L'appartamento
span.: El apartamento

One, Two, Three (1961)

dt.: Eins, zwei, drei
frz.: Un, deux, trois
ital.: Uno, due, tre!
span.: Un, dos, tres

Irma la Douce (1963)

dt.: Das Mädchen Irma la Douce
frz.: Irma la douce
ital.: Irma la dolce
span.: Irma la Dulce

Kiss Me, Stupid (1964)

dt.: Küss mich, Dummkopf
frz.: Embrasse-moi, idiot
ital.: Baciarmi, stupido
span.: Bésame tonto

The Fortune Cookie (1966)

dt.: Der Glückspilz
frz.: La Grande Combine
ital.: Non per soldi... ma per denaro
span.: En bandeja de plata

The Private Life of Sherlock Holmes (1970)

dt.: Das Privatleben des Sherlock Holmes
frz.: La Vie privée de Sherlock Holmes
ital.: Vita privata di Sherlock Holmes
span.: La Vida privada de Sherlock Holmes

Avanti! (1972)

dt.: Avanti, Avanti
frz.: Avanti!
ital.: Che cosa è successo tra mio padre e tua madre?
span.: Avanti

The Front Page (1974)

dt.: Extrablatt
frz.: Spéciale première
ital.: Prima pagina
span.: Primera plana

Fedora (1978)

dt.: Fedora

frz.: Fedora

ital.: Fedora

span.: Fedora

Buddy Buddy (1981)

dt.: Buddy Buddy

frz.: Victor la gaffe

ital.: Buddy Buddy

span.: Aquí un amigo

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A obra do diretor, roteirista e produtor Billy Wilder é reconhecida como uma das mais elaboradas e versáteis do cinema industrial, conseguindo o difícil mérito de ser uma unanimidade - agradando tanto à crítica especializada quanto ao grande público. Em cerca de 70 anos de carreira, Wilder ajudou a aprimorar a narrativa cinematográfica do chamado cinema de prosa, devido à sua habilidade como narrador, sempre procurando prender a atenção do espectador. Além disso, sua capacidade na elaboração de tramas, desenvolvendo estratégias eficazes e funcionais, continuam influenciando os cineastas que atentam para uma narrativa que atinja o maior número possível de especta-

dores. Através da análise de seu trabalho, buscou-se evidenciar os principais elementos que revelam o estilo de Wilder como narrador, objetivando desvendar o jogo cinematográfico com o público, através das estratégias narrativas empregadas. O aprofundamento na obra de um cineasta como Billy Wilder ajuda a desvelar os mecanismos do que se poderia considerar uma narração eficaz, ou ?entretenimento inteligente? - capaz de satisfazer do espectador mais simples ao mais erudito.

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Inhalt: Introduction (1-8) -- Hold Back the Dawn and Ball of Fire (9-16) -- THE MAJOR AND THE MINOR (17-23) -- DOUBLE INDEMNITY (24-25) -- THE LOST WEEKEND (36-41) -- SUNSET BLVD (42-52) -- ACE IN THE HOLE (53-61) -- STALAG 17 (62-69) -- THE SEVEN YEAR ITCH (70-79) -- THE SPIRIT OF ST. LOUIS (80-87) -- SOME LIKE IT HOT (88-97) -- THE APARTMENT (98-107) -- KISS ME, STUPID (108-114) -- THE FORTUNE COOKIE (115-123) -- THE FRONT PAGE (124-130) -- BUDDY BUDDY (131-136).

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Film historians and critics, as well as his colleagues, have consistently celebrated Wilder as an American master from the classic studio era. Yet how American is Billy Wilder, the Jewish émigré from Central Europe? To study Wilder's work is to examine the reworking of several rich and varied cultural sensibilities, shaped by his experience of displacement. This book underscores these complexities, 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 pro-

ductive and often highly original confrontations between high and low.

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Inhaltstext: Das Sichtbare ist nicht das Offensichtliche – weder in der Gesellschaft noch in seinen Filmen.

Die Unmittelbarkeit der Erkenntnis um die wahren ge-

gesellschaftlichen Umstände ist hinter der Maske der Komödie verborgen. Zwischen hehrem Anspruch und Umsetzung, persönlichem Erfolgsstreben und moralischen Vergehen, Demokratie-Ideal und Dollar-Diplomatie entzündet sich die Komik. Wilder setzt rekurrent auftretende Motive, wie bspw. Masekerade, Käuflichkeit und Betrug, kontrastiv zu den gesellschaftlich verankerten Wertvorstellungen ein und macht die Gefahr sichtbar, die in der Legitimierung eines falsch verstandenen und egoistisch interpretierten Anspruchs des ‚pursuit of happiness‘ liegt. Im raffinierten Spiel auf der komödiantischen Klaviatur zeigen sich der Anspruch Wilders sowie sein Können, die Komik für seinen Zweck des Perspektivenwechsels zu formen und zu instrumentalisieren. Mit der ihm eigenen Ernsthaftigkeit ist es ihm möglich, einen gesellschaftlichen Zerrspiegel abzubilden und so die Oberfläche zu durchbrechen. Wilders Kritik entlarvt die Inkongruenz von Ideal und Wirklichkeit: den schmalen Grad der Balance zwischen American Dream & American Nightmare.

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play for a week" -- THE LOST WEEKEND -- John Barry-more -- Wilder's women -- "I'm at my best writing against my mood" -- Working with I.A.L. Diamond -- Good sentimentality -- The small movie -- Exercising with Billy -- Salinger and *Catcher in the Rye* -- Lubitsch and NINOTCHKA -- "We made fifty pictures a year then. But we wrote a hundred and fifty" -- "I don't make cinema, I make movies" -- Monday Night Football at the Wilders' -- Erotikon -- "I am mostly a writer" -- Timing and casting -- "Lubitsch did it better".

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Hunter, Lew: A dialogue with Mr. Wilder. In: *Creative Screenwriting* 13,4, July 2006, S. 72-75.

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Madonna und Marlene, Ohrfeigen und Wien. In: *Die Presse*, 6.-7.3.1993, S. i-ii.

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Kerr, Charlotte: „Ich versuche zu unterhalten“. Ein Gespräch mit dem Hollywood-Regisseur Billy Wilder. In: *Süddeutsche Zeitung*, 12.9.1977.

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Director Billy Wilder and graphic designer Saul Bass had cooperated in the film 'The Seven year Itch' and recognize the similarities of visual manipulation techniques in their two fields. Wilder is known for his work in 'Psycho,' which is considered to be the height of the mystery thriller genre. Meanwhile, Bass perfected the combination of montage effects and graphics for his work. Both recognize the influence of European and Russian cinematographers in their work.

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Writer director Billy Wilder is critical of the theory that describes films as a director's medium. He believes movies are authored but the screenplay writer rarely gets to share the credit and is seldom involved in the actual making of the film. Wilder's rationale for opting to direct was to protect the sanctity of the script. Wilder claims to have an elegant yet simple style of writing and feels indebted to the German director Ernst Lubitsch, who had a deep impact on his works. Wilder elaborates his experience of working with different actors.

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Prelutsky, Burt: An interview with Billy Wilder. In: *Michigan Quarterly Review* 35,1, Winter 1996, S. 64-75.

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Rasner, Heinz-Gerd / Wulf, Reinhard: Interview mit Billy Wilder. In: *Fernseh- und Kino-Technik* 24, Febr. 1980, S. 92-97.

Shavelson, Melville: The writer speaks: Billy Wilder. In: *The Journal: Writers Guild of America, West*, 8, Nov. 1995, S. 38-39.

Trueba, Fernando: El cine de los noventa. In: *El Amante Cine*, 52, June 1996, S. 18-21.

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Turner, Adrian: Interview with I.A.L. Diamond. In: *Films and Filming*, 332, May 1982, S. 16-21.

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Includes: The happiest couple in Hollywood / Lincoln Barnett (3-14) -- Wilder seeks films "with bite" to satisfy "nation of hecklers" / Philip K. Scheuer (15-17) -- Why not be in Paris? / Newsweek (18-20) -- Charming Billy / Richard Gehman (21-34) -- In Wilder's wild west / Thomas Wood (35-37) -- The message in Billy Wilder's FORTUNE COOKIE : "Well, nobody's perfect ..." / Richard Lemon (38-59) -- Wilder--"Yes, we have no naked girls" / Mark Shivas (60-63) -- Broadcast to Kuala Lumpur / Vanessa Brown (64-69) -- Apropos AVANTI! / Michel Ciment (70-80) -- Shooting THE FRONT PAGE: two Damns and one By God / Joseph McBride (81-88) -- "You used to be very big." "I am big. It's the pictures that got small." / Jon Bradshaw (89-98) -- Billy Wilder / Gene D. Phillips (99-109) -- Dialogue on film : Billy Wilder and I.A.L. Diamond / The American Film Institute (121-131) -- DOUBLE INDEMNITY: a policy that paid off / John Allyn (132-139) -- Going for extra innings / Joseph McBride and Todd McCarthy (140-160) -- A cynic ahead of his time / Stephen Farber (161-165) -- The art of Billy Wilder / Michael Blowen (166-170) -- Saul Bass and Billy Wilder in conversation / Pat Kirkham (171-181) -- An interview with Billy Wilder / Burt Prelutsky (182-194).

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Darin: Billy Wilder (S. 90-95).

American Film 1,9, July 1976, S. 33-48.

Interview with Wilder and I.A.L. Diamond on their collaborations and an introduction to their work.

Cahiers du Cinéma 23,134, Aug. 1962.

Long discussions with Wilder plus detailed filmography.

Cinéma, 1385, 21.2.1961, S. 12.

Deutsche Film Kunst, 8, Aug. 1961, S. 285.

Interview with Wilder on his visit to East Germany.

Deutsche Filmkunst (Berlin, DDR) 9,12, Dez. 1961, S. 122-124.

Special supplement: long interview with Wilder.

Filmkritik, 278, Febr. 1980, S. 92-97.

Interview with Wilder in which he looks back over his career.

Literature/Film Quarterly 4,1, Jan. 1976, S. 3-12.

Interview in which Wilder discusses his career and films.

Literature/Film Quarterly 6,2, April 1978, S. 117-124.

Interview with Wilder on DOUBLE INDEMNITY.

Positif, 84, May 1967, S. 44-45.

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Positif, 210, Sept. 1978, S. 28-35.

Interview with Wilder on FEDORA.

Positif, 155, Jan. 1974, S. 3-8.

Interview with Wilder about the making of AVANTI!

Sight and Sound 46,1, Dec. 1976, S. 53.

Wilder discusses what he considers to be his recent failures - The PRIVATE LIFE OF SHERLOCK HOLMES and AVANTI - and his hopes for his next film, FEDORA.

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Interview with screenwriter George Axelrod about his life and career, particularly about his work with Marilyn Monroe, Billy Wilder, Jerry Wald, Frank Tashlin, Johnny Frankenheimer and other directors and actors

Focus on Film, 11, Oct. 1972, S. 39-40.

Walter Newman talks about his collaboration with Wilder.

Trauner, Alexandre. In: *Positif*, 224, Nov. 1979, S. 50-56.

The set designer Alexandre Trauner talks about his work on many of Wilder's films.

Silverman, Stephen M.: Billy Wilder and Stanley Donen. In: *Films in Review* 47,3-4, March-April 1996, S. 34-36.

Stanley Donen remembers anecdotes about Billy Wilder.

Zanussi, Krzysztof: Billy Wilder -- Edward Yang -- My first visit to the cinema. In: *Projections 4 1/2: film-makers on film-making*. In association with *Positif*. Ed. by John Boorman & Walter Donohue. London / Boston: Faber and Faber 1995, vii, 312 S. (Projections.).

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The Hollywood director Billy Wilder was involved in three postwar films about Germany: a twenty-two-minute documentary about the concentration camps titled DEATH MILLS (1945) that he edited; the other two, which he directed and coscripted, were the feature films A FOREIGN AFFAIR (1948) and ONE, TWO, THREE (1961). My focus is on what the production and reception of these three films suggest about Wilder's evolving relationship to postwar Germany's coming to terms with its Nazi past, and how this evolution dovetails with, in part resists but also gives comedic articulation to, an emerging and then dominant Cold War culture.

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Bertolina, Gian Carlo: Miklos Rozsa e Billy Wilder: storia di una collaborazione. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Novv./Diz. (=329/330), 1982, S. 594-602.

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Brook, Vincent: Viennese Twins: Billy and Willy Wilder. In seinem: *Driven to darkness. Jewish émigré directors and the rise of film noir*. New Brunswick, N.J. : Rutgers University Press 2009, S. 124-144.

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This essay examines the emergence of a now dominant transportation system through the critical perspective of film noir. In the 1940s, Los Angeles began redesigning itself to better accommodate the automobile. At the same time, two films by Billy Wilder provided a subtle critique of this accommodation. The criminality of DOUBLE INDEMNITY (1944) depends on the same fantasy in technical rationality that legitimized highway planning. SUNSET BOULEVARD (1950) mocks the planned obsolescence inspired by the automobile industry. Both films depict the landscape created by cars as deeply isolating. The analysis of T. W. Adorno & Max Horkheimer, who also lived in Los Angeles at this time, is used to draw out the theoretical implications of Wilder's films & to further locate a pessimism toward the automobile lifestyle at the time & place of its rise to power.

Gemunden, Gerd: Gained in translation: exile cinema and the case of Billy Wilder. In: *The cosmopolitan screen: German cinema and the global imaginary, 1945 to the present*. Ed. by Stephan K. Schindler & Lutz [Peter] Koepnick. Ann Arbor, MI: University of Michigan Press, 2007, S. 25-38 (Social History, Popular Culture, and Politics in Germany.).

Gerard, Legrand: Le donne nelle commedie di Wilder: fantasia e tenerezza. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dez. (=329/330) 1982, S. 545-52.

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Darin: Inside operator: Billy Wilder.

Koch, Gertrud: Alle Sinnlichkeit der Macht. In: *Frauen und Film*, 43, Dez. 1987, S. 5-12.

Meyers, Jeffrey: *The genius and the goddess: Arthur Miller and Marilyn Monroe*. Urbana: University of Illinois Press 2010, xiii, 345 S.

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Mirisch, Walter: *I thought we were making movies, not history*. Madison, Wis.: University of Wisconsin Press 2008, xvi, 449 S.

Darin: 9. William Wyler and Friendly Persuasion and Billy Wilder and LOVE IN THE AFTERNOON (S. 78-83).

11. Billy Wilder and SOME LIKE IT HOT (S. 100-103).

29. Billy Wilder and THE PRIVATE LIFE OF SHERLOCK HOLMES and AVANTI! (S. 295-302).

Morris, George: Private films of Billy Wilder. In: *Film Comment* 15, Jan. 1979, S. 33-39.

Munby, Jonathan: Heimat Hollywood: Billy Wilder, Otto Preminger, Edgar Ulmer and the Criminal Cinema of the Austro-Jewish Diaspora. In: Good, D.F. & Wodak, R. eds., *From World War to Waldheim: Culture and Politics in Austria and the United States*. New York: Berghahn Books 1999, S. 138-162.

Phillips, Gene D.: Billy Wilder. In: *Literature/Film Quarterly* 4,1, Winter 1976, S. 3-12.

Profiles film director Billy Wilder. Career background of Wilder; Reputation of Wilder in film directing; Manifestation of the satirical intention of Wilder in his films.

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Rothman, William: Nobody's Perfect. Billy Wilder and Postwar American Cinema. In: *Film international* 1,1, 2003, S. 36-47.

Repr.: Nobody's Perfect: Billy Wilder and Postwar American Cinema. In seinem: *The "I" of the camera. Essays in film criticism, history, and aesthetics*. 2nd ed. Cambridge (UK)/New York: Cambridge University Press 2004, ch. 16, S. 177-205.

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Sikov, Ed: Billy Wilder and the American Dream. In seinem: *Laughing hysterically. American screen comedy of the 1950s*. New York: Columbia University Press 1994, S. 88-149.

Sklar, Robert: Billy Wilder. In: *Framework: The Journal of Cinema & Media*, 5, Winter 1976/77, S. 17ff.

The article reports on the themes and characters employed by Billy Wilder in his screenplay writing career in film industry. Billy Wilder's images and pictures in films are built on the theme of redemption by ordeal. His themes attack the philosophy of materialism and the growth of humane set of values in reaction to local cultural attitudes. His leitmotif in screenplay writing is the intersection of innocence and cynicism. Billy Wilder's protagonists are motivated by a material ambition and face crisis of conscience. Some of Billy Wilder's works are the AVANTI!, THE APARTMENT, and A FOREIGN AFFAIR.

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Steinle, Matthias: "no one ever dies" - Burleske und Tod. In: *Augenblick. Marburger Hefte zur Medienwissenschaft*, 43, 2008, S. 41-52.

Vandaele, Jeroen: "Funny Fictions": Francoist Translation Censorship of Two Billy Wilder Films. In: *The Translator. Studies in Intercultural Communication* 8,2, 2002, S. 267-303.

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- Althen, Michael: Billy Wilder, so hat er es gemacht. In: *Frankfurter Allgemeine Zeitung*, 22.6.2006.
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Ace in the Hole
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Armstrong, Richard: Rev. In: *Senses of Cinema: An Online Film Journal Devoted to the Serious and Eclectic Discussion of Cinema* 19, March-April 2002.

Hoyt, Eric: Writer in the Hole: Desny v. Wilder, Copyright Law, and the Battle over Ideas. In: *Cinema Journal* 50,2, Winter 2011, S. 21-40.

This essay explores ACE IN THE HOLE (Billy Wilder, 1951) and the related lawsuit, Desny v. Wilder (1956), which changed the way idea disputes were litigated in California. By combining Film and Legal studies, the author argues, we achieve new understandings of the film, the filmmaker, and the relationship between Hollywood and the law.

McNair, Brian: Journalism at the Movies. In: *Journalism Practice* 5,3, June 2011, S. 366-375.

The article focuses on the results of the survey regarding the best films on journalism. It states that the film ALL THE PRESIDENT'S MEN, directed by Alan J. Pakula and released in 1976, has been the favourite film of the participants to the survey while the film HIS GIRL FRIDAY has been the most highly regarded movie of the respondents. The author lists his 10 best films about journalism including HIS GIRL FRIDAY, ACE IN THE HOLE and SWEET SMELL OF SUCCESS.

Rainbolt, William R.: *Images of journalism in American films, 1946-1976*. Ph.D.-Thesis, State University of New York at Albany, Dept. of History, 2004, viii, 485 Bll.

Abstract: *Dissertation Abstracts International*, Nov. 2004, DAI-A 65/05, S. 1934.

[...] But others, beginning in 1951 with ACE IN THE HOLE, dramatized a shift in the nostalgic tradition by exposing the excesses of a roguish character type that had made likable and predictable such traits as cynicism, deviousness, and amorality. This shift downplayed what Matthew Ehrlich calls a "exciting and glamorous" theme, and emphasized "dangerous and distasteful" aspects, an unsettling challenge to audiences' expectations of cinematic journalists-and about filmgoers themselves-at a time when dramatic

changes were evolving in society and in particular in Hollywood and the news media.

Staggs, Sam: *Close-up on Sunset Boulevard: Billy Wilder, Norma Desmond, and the dark Hollywood dream*. New York: St. Martin's Press 2002, x, 420 pp., [16] pls.

Relates the story of how SUNSET BOULEVARD became a screen classic, revealing the secrets and scandals involving the big names associated with the movie and documenting the impact of this film on society.

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Fahle, Hans / Lessing, Adolf: *Was wir vom Film wissen sollten*. 10. REPORTER DES SATANS. [=Handreichnung für Lehrer, hrsg. v. Landesarbeitsgemeinschaft Film Nordrhein-Westfalen.] Düsseldorf: Selbstvlg. o.J.

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Über die Technik des Schnitts.

Benoliel, Bernard : Rez. In: *Cahiers du Cinéma*, 514, Juin 1997, S. 7.

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Brne, Klaus: Rez. In: *Katholischer Fildienst*, 40, 1951.

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Stalag 17 Stalag 17 USA 1953

Drehbuch:

- Wilder, Billy / Blum, Edwin: *STALAG 17. Screenplay*. Berkeley [...]: University of California Press 1999, xv, 137 S.

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- Bevan, Donald Joseph / Trzcinski, Edmund: *Stalag 17. A comedy melodrama in three acts*. New York: Dramatists Play Service 1951, 115 S.

Black comedy and suspenseful action inside a German POW camp during World War II - a setting that was later borrowed for the TV sitcom HOGAN'S HEROES. The great director Billy Wilder adapted the hit stage play, applying his own wicked sense of humor to the apparently bleak subject matter.

Analysen:

- Grinder, Brian / Cooper, Dan: Just One Question: Did You Calculate the Risk? In: *Financial History*, 98, Fall 2010, S. 10ff.

The article discusses the 1953 film STALAG 17, about American prisoners of war during World War II, and compares their risk assessment during an escape attempt to a formula for quantitative risk assessment advanced in a 1952 article called "Portfolio Selection" by U.S. economist Harry Markowitz. Also discussed is the risk motion picture director Billy Wilder took in making STALAG 17 after his previous film, ACE IN

THE HOLE, was a box office failure. The plot of the film and the story behind its production are seen as good lessons for finance students.

Lee, Sander: Scapegoating, the Holocaust and McCarthyism in Billy Wilder's STALAG 17. In: *Senses of Cinema*, 5, April 2000, online.

Marx, Barbara: American Pows in World War II: STALAG 17 on Stage and Screen. In: *Modern war on stage and screen = Der moderne Krieg auf der Bühne*. Ed. by Wolfgang Gortschacher and Holger Klein. Lewiston, N.Y. : Edwin Mellen Press 1997, S. 333-353.

Poague, Leland: The Politics of Perception: Wilder's STALAG 17. In: *Film Criticism*, 1,3, Winter 1976/77 [1978], S. 19-25.

The article cites that the film is a flashback film with a fascist metaphor. Its characters include an American prisoner of war (POW) played by Gil Stratton Jr. who narrates the flashback, which depicts the conflict between POWs and their German captors. It discusses the behavior and personality of the film's characters including Sefton and Von Scherbach as well as the death of the character Price in the film's ending. It also looks into the funny side of the film and the moral lesson and romanticism that is portrayed in the film.

Sikov, Ed: Billy Wilder's World War II. In: *War, Literature, and the Arts* 11,2, 1999, S. 180-190.

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Sabrina Sabrina USA 1954

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Bildband. Life magazine assigned one of its top young photographers, Mark Shaw, to shoot a feature, and he spent weeks with the star on and around the set. Shaw's extraordinary level of access resulted in an amazing array of photos and over 60 rolls of film that captured the budding ingénue's charm and grace on set and in everyday life. The images chronicled Hepburn waking up at home, having her hair washed at the beauty parlor, reading, relaxing, studying the script, chatting with her costars and director Billy Wilder, and acting in one of her most famous roles. Through the handful of photographs published in Life for the Sabrina article have become iconic images of Hepburn, the majority of the negatives were misplaced and never published. Rediscovered 50 years later, these photographs offer a stunning visual biography of Hepburn's youth and rising star.

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Sydney Pollack's SABRINA is less nastily ambiguous and also less interesting than the original 1954 film directed by Billy Wilder. Although it is actually a good deal more likeable than its predecessor, a defanged class satire might not be what we want. Pollack and the writers have attempted to humanize the plutocratic Larrabee family and have made the servants into a jolly, freethinking crew. These coy, democratizing gestu-

res only emphasize the obsolescence of the whole enterprise. [Art Index]

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The Seven Year Itch **Das verflixte 7. Jahr** **USA 1955**

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[Catalog of an exhibition held at Mole Antonelliana, May 26-Sept. 25, 2011.]

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Lindbergh – Mein Flug über den Ozean USA 1957

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Love in the Afternoon Ariane – Liebe am Nachmittag USA 1957

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Some Like It Hot Manche mögen's heiß USA 1959

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Interview with actress Laurie Mitchell who discusses her various movie roles in the 1950s, including her undcredited role as Mary Lou (the trumpet player) in Billy Wilder's *SOME LIKE IT HOT*.

Ballester Añón, Rafael: *Con faldas y a lo loco. Billy Wilder (1959)*. Valencia: Nau Llibres [...] 2000, 102 S. (Guia para ver y analizar.).

Biltrey, Daniel: Censorship, negotiation, and transgressive cinema: *DOUBLE INDEMNITY*, *SOME LIKE IT HOT* and other controversial movies in the USA and Europe. In: *Billy Wilder, Movie-*

maker: Critical Essays on the Films. Ed. by Karen McNally. Jefferson, NA: McFarland 2011, S. 145-160 (Performing Arts/Film.).

Censorship, production and distribution problems of Billy Wilder's key movies *DOUBLE INDEMNITY* and *SOME LIKE IT HOT* and some other controversial movies in the USA and Europe.

Cardullo, Bert: The Dream Structure of *SOME LIKE IT HOT*. In: *Etudes Anglaises* 48,2, April-June 1995, S. 193-197.

Cardullo, Bert: Farce, Dreams, and Desire: *SOME LIKE IT HOT* Re-viewed. In: *The Cambridge Quarterly* 39,2, June 2010, S. 142-151.

SOME LIKE IT HOT (1959) is the best film by the last European director (Billy Wilder) to flourish in the United States. It is the best film of the last great sex star (Marilyn Monroe) created by Hollywood. It is the last of the carefree American comedies that sprang up when sound came in, bloomed through the thirties, and had a revival after World War II. And it is the last really good film farce produced in the United States to date. This essay explores the farcical element in *SOME LIKE IT HOT*, in addition to applying to the film the premise that, like dreams, farces show the disguised fulfilment of repressed wishes.

Carvera, Terrell: Sex, gender and heteronormativity: Seeing *SOME LIKE IT HOT* as a heterosexual dystopia. In: *Contemporary Political Theory* 8, 2008, S. 125-151.

Billy Wilder's classic film *SOME LIKE IT HOT* (1959) prefigures Judith Butler's concept of performativity in relation to sex, gender and sexuality. Butler introduced this in *Gender Trouble* (1990), demonstrating that sex, gender and sexuality are naturalized effects of citation and repetition. In that text she explains that denaturalization is visibly demonstrated by drag. Later in *Bodies that Matter* (1993) she argues that drag in 'Some Like It Hot' does not denaturalize heterosexuality, but rather fortifies it. What then for Butler divides denaturalizing drag from non-denaturalizing drag? Butler locates denaturalizing drag in the film 'Female Trouble' (dir. John Waters, 1974), where Divine's drag-queen persona satirizes gender in a hyperbolic performance. However, Butler misconstrues the cross-dressing performances in 'Some Like It Hot' as drag, which are better understood as instances of theatrical disguise. Narrative analysis reveals that all the characters in 'Some Like It Hot' function within a dystopian critique of heteronormativity. Because the film takes a performative view of sex, gender and sexuality, it can validate three queer couples who defy the strictures of heterosexual romance. Butler thus overlooks a discourse of critique and destabilization alternative to gay perspectives. Current developments in sexual politics, broadly conceived, track both Butle-

rian concepts of performativity and dystopian critiques of heteronormativity.

Castle, Alison / Auiler, Dan / Wilder, Billy (eds.): *Billy Wilder's SOME LIKE IT HOT – the funniest film ever made. The complete book*. Köln: Taschen 2010, 381 S.

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Cohen, Alain J.J.: Like It Hot: Billy Wilder's Virtuoso Strategies of Laughter and Play. In: *Interdigitations*. Essays for Irmengard Rauch. Ed. by Gerald F. Carr, Wayne Harbert, & Lihua Zhang. New York: Peter Lang 1998, S. 667-679.

Curtis, Tony / Vieira, Mark A.: *SOME LIKE IT HOT. Me, Marilyn and the Movie*. London: Virgin Books 2009, 232 S.

US-Ausgabe: *The making of SOME LIKE IT HOT. My memories of Marilyn Monroe and the classic American movie*. Hoboken, NJ: Wiley 2009, viii, 232 S.

Foster, David William: SOME LIKE IT HOT: Some Profer Queer. In: *Bagoas: Estudos Gays-Genero e Sexualidades* 1,1, July 2007, S. 211-230.

ALPC (QUANTO MAIS QUENTE MELHOR -- THE HOTTER THE BETTER -- the Brazilian title) is not a gay film, but bears a fundamental relevance to the history of queer cinema. Billy Wilder presents in the film a 'historical' situation that provokes the need of camouflage, through cross-dressing, of a couple of musicians to escape the mafia. The consequence is the liberation -- by the first time in the North-American cinema -- of relevant signs connected to sexual identity and the consistency of the theme of sexual gender. The film last words, "Nobody is perfect" registers the term queer as a "legitimate imperfection" of the normative heterosexuality, this represented by the character played by Marilyn Monroe, the other by the roles of Jack Lemmon and Tony Curtis. Adapted from the source document.

Fried, Debra: Hollywood Convention and Film Adaptation. In: *Theatre Journal* 39,3, Oct. 1987, S. 294-306.

Galoppe, Raúl A.: From SOME LIKE IT HOT to Lacan's Sexuation Theory: 'Imperfect' Explorations

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Herrmann, Anne: "Passing" women: performing men. In: *Michigan Quarterly Review* 30,1, 1991, S. 60-71.

Jenn, Pierre: *Certains l'aiment chaud. Billy Wilder. Étude critique*. Paris: Nathan 1992, 111 S. (Synopsis. 14.).

Lieberfeld, Daniel / Sanders, Judith: Keeping the Characters Straight: Comedy and Identity in SOME LIKE IT HOT. In: *Journal of Popular Film and Television* 26,3, Fall 1998, S. 128-135.

The writers provide a detailed reading of SOME LIKE IT HOT, showing it to be a salient case of the undermining and (re)construction of gender categories in Hollywood films. In this reading, they emphasize not only the film's narrative but also its use of visual and verbal metaphors. They also investigate how gender disguise and transgression may be commonly intertwined with the transgression of other social categories, especially, in this film, class identity. They conclude by speculating about the general role of comic narrative in the construction of social identity. [Art Index]

López Piñero, Carlos: Carnaval, carnaval. In: *Obras doiros de cine clásico*. Edición a cargo de Anna Amorós Pons. Santiago de Compostela: Tórculo / Pontevedra: Asociación Galega de Guionistas 2003, S. 199-212.

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Bildband.

The American Film Institute selected Billy Wilder's SOME LIKE IT HOT as America's Funniest Movie. Maslon (New York U. Tisch School of the Arts) relates the evolution of the 1960 comedy starring Marilyn Monroe, Jack Lemmon, and Tony Curtis, from its roots in an obscure 1951 German film to its setting in prohibition-era Chicago. The oversize volume includes previously unpublished images, production anecdotes, script excerpts, further reading, and notes on its

casting, a previously undiscovered TV show pilot based on the movie, and its legacy as a drag comedy.

Rickman, Gregg: SOME LIKE IT HOT. In: *The Film Comedy Reader*. Ed. by Gregg Rickman. New York: Limelight Editions 2001, S. 237-242.

Rolston, Lorraine: *SOME LIKE IT HOT*. London: Longman / York Press 2000, 88 S.

Rosario Caballero, Rodriguez: What's a title? The strategic use of metaphor and metonymy in SOME LIKE IT HOT. In: *Journal of English Studies*, 1, 1999, S. 29-44.

The aim of this paper is to call attention upon the strategic and relevant use of the polysemous nature of language as it is instantiated in film titles such as the one in our discussion. The theoretical framework adopted in our analysis of the concept hot in our title is that of Cognitive Linguistics (Lakoff 1987; Langacker 1987), which explains polysemy in terms of conceptual organisation and categorisation. We defend that the cognitive approach to lexis as an array of semantic networks triggered by the words within them proves a useful explanation in solving a number of troublesome issues in the analysis of short texts like titles, namely the use of implicatures, polysemy, and the ambiguity usually resulting from both.

Sisto, Bénédicte: Mythe et représentation: Le territoire floridien dans SOME LIKE IT HOT de Billy Wilder. In: *Le Sud au cinéma: de THE BIRTH OF A NATION à COLD MOUNTAIN*. Sous la dir. de Marie Liénard-Yeterian & Taïna Tuhkanen. Palaiseau: Les Ed. de l'École Polytechnique 2009, pp., 123-142 (Cultures, littératures et civilisations.).

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Voytilla, Stuart: Structuring The Memorable Comic Sequence. In: *Scr(i)pt* 11,3, 2005, S. 72ff.

Presents guidelines to help screenwriters structure the comic potential in every sequence they write, highlighting the comic moments in the film SOME LIKE IT HOT, directed by Billy Wilder with screenplay by Billy Wilder and I.A.L. Diamond. Sequences are important because they connect the smaller highlights of the story to the larger aspects of the main story. It advises the inclusion of the concept of childishness clashing into social responsibility, in each sequence.

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Monroe and Sandra Bullock's portrayal of their characters influences the flow of the storyline.

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on. The requirement to create a separate peace apart from the institutions maintaining the status quo became, during the decade of the 1960s, a recurring image. By the 1970s, the depiction of corporate executives as evil and villainous became more common. This article offers a detailed analysis of the movie that helped crack the Cold War consensus and served as a harbinger of a far less optimistic view of corporations and their role in society.

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On the similarity between the poster tag line for Oliver Stone's new movie U-TURN and the tag lines used to publicise Billy Wilder's IRMA LA DOUCE and also Jean-Luc Godard's SYMPATHY FOR THE DEVIL.

Kiss Me, Stupid

Küss mich, Dummkopf

USA 1964

Zur Kontroverse mit der Legion of Decency:

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