

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 Semulla

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'Odysée 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

Literarische Texte

Herr Ober, bitte einen Tänzer! Aus dem Leben eines Eintänzers. In: *BZ am Mittag*, 17, 19.1.1927; 18, 2.1.1927; 20, 22.1.1927; 22, 24.1.1927.

Gekürzt: Ein Eintänzer berichtet. In: *Velhagen und Klasings Monatshefte*, März 1930.

Repr. in: *Filme*, 2, März 1980, S. 7-9; *Filme*, 3, Mai 1980, S. 10-12.

Repr.: Herr Ober, bitte einen Tänzer! In: *Blimp: Zeitschrift für Film*, 18, 1991, S. 57-64.

Diew BZ-Frau und der deutsche Kronprinz. In: *Der Querschnitt* 9,2, Febr. 1929.

Bücher an den Mann bringen. In: *Der Querschnitt* 10,3, März 1930.

Wie ich Zaharoff anpumpte. In: *Der Querschnitt* 13,4, April 1933.

Nachdr.: Es ging mir sehr dreckig. In: *Westdeutsche Allgemeine Zeitung*, 6.9.1952.

Der Prinz von Wales geht auf Urlaub. Berliner Reportagen, Feuilletons und Kritiken der zwanziger Jahre. Hrsg. v. Klaus Siebenhaar. Berlin: Fannei & Walz 1996, 160 S.

Rez. (Holloway, Ronald) in: *Kino: German Film*, 63, Mai 1997, S. 32.

Rez.: Fischer, Wolfgang: Berliner Reportagen von Billy Wilder. In: *Film & TV Kameramann* 46, Nov. 1997, S. 171.

Aurich, Rolf [...] (Hrsg.): *"Billie". Billy Wilders Wiener journalistische Arbeiten.* Wien: Vlg. Filmarchiv Austria 2006, 211 S.

Rev. (Horst Claus) in: *Filmblatt* 12,33, 2007, S. 72-74.

Rev. (Dassanowsky, Robert) in: *Modern Austrian Literature* 40,3, 2007, S. 108-.

Veröffentlichte Drehbücher (in der Chronologie der Filme)

EMIL UND DIE DETEKTIVE. Drehbuch. Von Billie Wilder frei nach dem Roman von Erich Kästner zu Gerhard Lamprechts Film von 1931. Mit einem einf. Essay von Helga Schütz und Materialien zum Film von Gabriele Jatho. München: Ed. Text und Kritik 1998, 199 S. (Filmtext.).

Brackett, Charles / Wilder, Billy / Reisch, Walter: *NINOTCHKA (1939): shooting script.* Script story by Melchior Lengyel. Alexandria, VA: Alexander Street Press 2004. [1st electronic ed.] (American Film Scripts Online.).

Wilder, Billy / Brackett, Charles / Reisch, Walter: *NINOTCHKA (1939): continuity script.* Alexandria, VA: Alexander Street Press 2005. [1st electronic ed.] (American Film Scripts Online.).

Best American screenplays 3: complete screenplays. Ed. by Sam Thomas. New York: Crown Publishers 1995, 412 S.

Darin: SUNSET BOULEVARD / Charles Brackett, Billy Wilder and D.M. Marshman, Jr.

DOUBLE INDEMNITY / Billy Wilder and Raymond Chandler.

Double Indemnity / USA 1944

Brackett, Charles / Wilder, Billy: Double indemnity. In: *Best film plays 1945.* Ed. by John Gassner and Dudley Nichols. New York, NY: Crown Publ. 1946, S. 115-174.

Chandler, Raymond / Wilder, Billy: DOUBLE INDEMNITY, the screenplay. In: *City sleuths and tough guys.* Ed. by David Willis McCullough. Boston: Houghton Mifflin 1989, S. 502-582.

Wilder, Billy: *DOUBLE INDEMNITY.* [The complete screenplay.] Berkeley [...]: University of California Press 2000, xvi, 123 S.

Ital.: *LA FIAMMA DEL PECCATO. La sceneggiatura completa.* Di Raymond Chandler e Billy Wilder. Introd. di Jeffrey Meyers. Roma: Elleu Multimedia 2004, 143 S.

Wilder, Billy / Cain, James Mallahan / Chandler, Raymond: *DOUBLE INDEMNITY (1944): shooting script.* Alexandria, VA: Alexander Street Press 2003. [1st electronic ed.] (American Film Scripts Online.).

The Lost Weekend / USA 1945

Brackett, Charles / Wilder, Billy: The Lost Weekend. In: Gassner, John / Nichols, Dudley (ed.): *Best film plays 1945.* New York, NY: Crown 1946, S. 1-56.

Wilder, Billy / Brackett, Charles: *THE LOST WEEKEND*, *Screenplay*. Berkeley [...]: University of California Press 2000, xiv, 110 S. (Cinema studies.).

Brackett, Charles / Wilder, Billy: *THE LOST WEEKEND (1945): shooting script*. Alexandria, VA: Alexander Street Press, 2003 [1st electronic ed.] (American Film Scripts Online.).

Sunset Blvd. / USA 1950

Ital.: Wilder, Billy: *SUNSET BOULEVARD: sceneggiatura*. Roma: Bianco & Nero 1952, 105 S., [8] Taf. (Testi e documenti per la storia del film.).

Auch in: *Bianco e Nero* 12,11-12, Novv./Diz. 1951.

Engl.: Brackett, Charles / Wilder, Billy / Marshman, D.M.: *SUNSET BOULEVARD*. With an introduction by Jeffrey Meyers. Berkeley, Cal. [...]: University of California Press 1999, xvii, 126 S.

Drehbuch.

Ital.: *VIALE DEL TRAMONTO: la sceneggiatura completa*, di Billy Wilder, Charles Brackett, D.M. Jr. Marshman. [Trad. di Tatiana Petrovich Njegosh. Introduzione di Jeffrey Meyers. Nota all'ed. it. di Sara Antonelli.] Roma: Elleu Multimedia 2003, 175 S.

[Exzerpt:] 1950: Beverly Hills. In: *Lapham's Quarterly* 4,1, Winter 2011, S.176ff.

Wilder, Billy [et al.]: *SUNSET BLVD. (1950): shooting script*. Script story by Billy Wilder and Charles Brackett. Screenplay by Charles Brackett, Billy Wilder, and D. M. Marshman, Jr. Alexandria, VA: Alexander Street Press 2003. [1st electronic ed.] (American Film Scripts Online.).

Ace in the Hole / USA 1951

Wilder, Billy: *L'Asso nella Manica (Big Carnival)*. [Drehbuch.] Roma: Edizioni Filmcritica [1952], 99 S.

Stalag 17 / USA 1953

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

Wilder, Billy / Blum, Edwin: *STALAG 17 (1953): shooting script*. Alexandria, VA: Alexander Street Press 2003. [1st electronic ed.] (American Film Scripts Online.).

Some Like It Hot / USA 1959

Wilder, Billy / Diamond, I.A.L.: *SOME LIKE IT HOT. A screenplay*. London: Hamilton & Stafford 1959, 143 S. (Panther Book. 937.).

Zugl.: New York: New American Library 1959, 144 S., 8 Taf. (Signet Books. S 1656.).

Repr.: [For educational use only.] Leamington Spa: Old Manor Farm 1959, 156 S. (Script international.).

[Drehbuch.] In: Thomas, Sam (ed.): *Best American Screenplays. 2. Complete Screenplays*. New York: Crown 1990, S. S. 82-146 (Complete Screenplays. 2.).

Schnauber, Cornelius (ed.): *SOME LIKE IT HOT: MANCHE MÖGEN'S HEISS: Billy Wilder; I.A.L. Diamond*. [Drehbuch.] Wien: Europaverlag 1986, 172 pp.

Neuausg.: Wilder, Billy / Diamond, I.A.L.: *SOME LIKE IT HOT: screenplay*. Hrsg. von Reinhard Gratzke. Stuttgart: Reclam 2008, 246 S. (Reclams Universal-Bibliothek: Fremdsprachentexte. 19753.).

Wilder, Billy [et al.]: *SOME LIKE IT HOT (1959): shooting script*. Script story by Robert Thoeren and Michael Logan. Screenplay by Billy Wilder and I.A.L. Diamond Alexandria, VA: Alexander Street Press 2004. [1st electronic ed.] (American Film Scripts Online.).

The Apartment / USA 1960

APÁTO NO KAGI KASHIMASU = THE APARTMENT / "Jiji Eigo Kenkyû" Henshûbu yakuchu. [Kyakuhon Billy Wilder & I.A.L. Diamond]. Tôkyô: Kenkyûsha Shuppan 1960, 219 S. (Eiga kaiwa daihon shirîzu / Motion Picture Dialogue Script Series. 11.).

Garrett, George P. / Hardison, O.B., Jr. / Geleffman, Jane R. (eds.): *Filmscripts Three*. New York: Irvington 1989, 610 S.

Zuerst 1972.

Wilder, Billy: *THE APARTMENT and THE FORTUNE COOKIE. Two Screenplays*. New York: Praeger 1971, 191 S. (Praeger Film Library.).

Wilder, Billy / Diamond, I.A.L.: *THE APARTMENT*. [Drehbuch.] London: Faber 1998.

Dt.: *DAS APARTMENT*. Aus dem Amerikan. Wien [...]: Europaverl. 1987, 214 S. (Die Filme von Billy Wilder.).

Irma la Douce / USA 1963

Wilder, Billy / Diamond, I.A.L.: *Das Mädchen Irma la Douce*. [Aus d. Amerikan. übertr. von Anne Uhde u. Peter Elsholtz.] Ungekürzte Ausg. [5. Aufl.], 81.-85. Tsd. Reinbek: Rowohlt 1970, 117 S. (rororo. 688.).

Dt. zuerst 1964. Amerik. Original zuerst New York 1963.

Wilder, Billy / Diamond, I.A.L.: *IRMA LA DOUCE (1963): shooting script*. Alexandria, VA: Alexander Street Press 2004. [1st electronic ed.] (American Film Scripts Online.).

The Fortune Cookie / USA 1966

Wilder, Billy: *THE APARTMENT and THE FORTUNE COOKIE. Two Screenplays*. New York: Praeger 1971, 191 S. (Praeger Film Library.).

Fedora / Frankreich/BRD 1978

Wilder, Billy: *FEDORA*. [Drehbuch.] Paris: L'Avant-Scène Cinéma 1978, 58 S. (L'avant-scène cinéma. 216.).

In der normalen Heftfolge: FEDORA; découpage après montage définitif et dialogue in extenso (script). In: *L'Avant-Scène Cinéma*, 216, 1978, S. 7-24, 37-54.

Kleine Texte von Wilder:

Stroheim: Der Mann, den man gern haßt. In: *Der Querschnitt* 9,4, April 1929.

Gekürzt in: *Kurier*, 16.5.1957.

Propaganda durch Unterhaltung [16.4.1945]. Veröff. in: Brewster S. Chamberlin: *Kultur auf Trümmern*. Berliner Berichte der amerikanischen Information Control Section, Juli–Dezember 1945. Stuttgart: Deutsche Verlags-Anstalt 1979, S. 99-104.

Auch in: John F. Kennedy-Institut für Nordamerikastudien, Freie Universität Berlin: *USA und Deutschland. Amerikanische Kulturpolitik, 1942-1949*. Bibliographie, Materialien, Dokumente. Hrsg. v. Michael Hoenisch, Klaus Kämpfe, Karl-Heinz Pütz. Berlin: Das Institut 1980, S. 300-304 (Materialien. 15.).

Wilder entwickelte die Idee einer "Propaganda durch Unterhaltung" ("Popaganda through Entertainment"). Er war davon überzeugt, dass es für eine Demokratisierung wesentlich effektiver sei, gute Unterhaltung zu bieten, in der indirekt demokratische Botschaften an das Publikum enthalten seien.

One Head Is Better Than Two. In: *Films and Filming* 3,5, Febr. 1957, S. 7.

Nachdr. In: Richard Ksoszarski (ed.): *Hollywood Directors, 1941-1976*. Oxford/London/New York: Oxford University Press 1977.

(mit Charles Brackett) Ernst Lubitsch. In: *The Screenwriters* 3,8, Jan. 1948.

Repr. in: Weiberg, Herman G.: *The Lubitsch Touch*. 3rd rev. and enl. ed. New York 1977.

Frz. in: *Cahiers du Cinéma*, 198, Febr. 1968, S. 24.

Great Ideas That Never Got Filmed. In: *Show* 3,8, Aug. 1963.

Genie auf dem Glatteis. Über Charles Chaplin: *Die Geschichte meines Lebens*. In: *Der Spiegel*, 7.10.1964.

Nachdr.: *Literatur im Spiegel*. Reinbek: Rowohlt 1969.

Marlene Dietrich. In: *Die Weltwoche* 33,1670, 12.11.1965.

Repr. in: Werner Sudendorf: *Marlene Dietrich. Dokumente/Essays/Filme. 2*. München: Hanser 1978.

Ave atque vale. In: *Action*, Nov. 1967.

Repr.: Über Ernst Lubitsch. In: *Aufbau* (New York) 33,46, 17.11.1967.

McBride, Joseph (ed.): *Filmmakers on filmmaking: the American Film Institute seminars on motion pictures and television. 1*. Los Angeles, Cal.: J.P. Tarcher 1983, 214 S.

Darin: Billy Wilder, S. 57-70.

Le Film Francais, 2087, 2.3.1986, S. 160.

Tribute to the work of art director Alexandre Trauner by Wilder.

Bekenntnisse eines Thonet-Besessenen. In: *Das Thonet Buch*. Hrsg. v. Alexander Vegesack u. Albrecht Bangert. München: Bangert 1987, S. 4-5.

Vorwort. In: Manfred Deix: *Augenschmaus. Das neue Tagebuch*. Zürich: Diogenes 1989.

Vorwort. In: Anthony Lipmann: *Der Dandy als Designer: Ernst Dryden*. München/Luzern: Bucher 1989.

Wilder looks back at Sturges bash. In: *The Hollywood Reporter* 319,23, Oct. 1991, S. 4, 58.

Trau. *Filmvilag* 35,3, 1992, S. 35-36.

Une tete vaut mieux que deux. In: *Positif*, 388, Juin 1993, S. 40-41.

Man sieht überall nur Taschentücher! In: *Süddeutsche Zeitung Magazin*, 7, 18.2.1994.

Zu SCHINDLERS LISTE, Steven Spielberg.

Senki sem lehet tokeletes. In: *Filmvilag* 38,1, 1995, S. 48-55.

[N.t.]. In: *Projections* 4,1-2, 1995, S. 221.

Le premier rapatrié de Hollywood. In: *Positif*, 428, Oct. 1996, S. 50-51.

Il principe di Galles va in vacanza. In: *Close-up: Storie della Visione* 2,4, 1998, S. 6-7.

Stroheim, l'uomo che vi piacerebbe odiare. In: *Close-up: Storie della Visione* 2,4, 1998, S. 8-10.

Wir vom Filmstudio 1929. In: *Tempo* 2,169, 23.7.1929.

Wie wir unseren Studiofilm drehten. In: *Der Montag Morgen*, 6, 10.2.1930.

Frz.: Genèse et but. A propos du tournage des HOMMES DU DIMANCHE. In: *Positif*, 465, Nov. 1999, S. 98-99.

Vorworte:

Lipmann, Anthony: *Divinely elegant: the world of Ernst Dryden*. London: Pavilion 1989, 192 S.

Deix, Manfred: *Augenschmaus. Das neue Tagebuch*. Mit einem Vorw. von Billy Wilder. Zürich: Diogenes [1992], 239 S. – Zuerst 1989.

Macdonald, Kevin: *Emeric Pressburger: the life and death of a screenwriter*. London: Faber and Faber 1994, xix, 467 S.

Chandler, Charlotte: *I, Fellini*. New York: Cooper Square Press 2001, xxii, 419 S.

Ital.: *Eu, Fellini*. Pref. de Billy Wilder. Trad. de Reinaldo Guarany. Rio de Janeiro: Record 1995, 344 S.

Dt.: *Ich, Fellini*. München: Herbig 1994, 393, [24] S. – Taschenbuchausg.: Reinbek: Rowohlt 1996, 410, [39] S. (Rororo. 13774.).

Anderes:

Le Moal-Piltzing, Pia: Billy Wilders Satiren: Schauplatz Österreich und Deutschland. Im Angesicht der Angst, des Schreckens, hilft am besten das beißende Lachen. In: *Österreichische Satire (1933-2000): Exil - Remigration - Assimilation*. [Internationale und Pluridisziplinäre Tagung, vom 5. bis 7. Oktober 2002 in Metz.] Hrsg. von Jeanne Benay [...]. Bern: Lang 2003, S. 241-275 (Convergences. 29.).

Bücher

Andrade, Ana Lúcia: *O entretenimento inteligente: a narrativa cinematográfica de Billy Wilder*. Tese de doutorado, São Paulo: Universidade de São Paulo, Escola de Comunicações e Artes 2000, 267 S.

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.

Anon.: *A selection of paintings, drawings, collages and sculpture from the Collection of Mr. and Mrs. Billy Wilder*. [Introduction by H. J. Seldis.] [Santa Barbara? 1966], 38 S.

Exhibition held at the Art Gallery, University of California, Santa Barbara, Oct. 11-Nov. 13, 1966, and sponsored by the Committee on Arts and Lectures.

Anon.: *The Billy Wilder Collection*. [Auktionskatalog.] New York: Christie, Manson & Woods International Inc. 1989, 199 S.

Zu einer Auktion in New York am 13.11.1989. Es liegen wohl einige Kataloge zu der Kunstsammlung Wilders vor (darunter: *The Billy Wilder Art Collection. A Catalogue*. Santa Barbara: Cal.: Regents of the University of California 1968).

Anon.: *Billy Wilder: study guide*. Ed. by the American Film Institute. N.I.: The Institute 1979, 30 S. (Dialogue on Film: seminar series.).

Armstrong, Richard: *Billy Wilder, American film realist*. Jefferson, N.C.: McFarland 2000, vii, 164 pp.

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).

Rev. (Young, Harvey) in: *Film and History* 33,1, 2003, S. 79-80.

Rev. (Carstensen, Thorsten) in: *Scope: an online journal of film studies*, 10, 2008.

As folhas da cinemateca: Billy Wilder. Textos: João Bénard da Costa, Manuel Cintra Ferreira. Lisboa: Cinemateca Portuguesa-Museu do Cinema 2002, 132 S.

Ballester Añón, Rafael: *Con faldas y a lo loco : Billy Wilder (1959)*. Valencia: Nau Llibres / Barcelona: Octaedro, D.L. 2000, 102 S. (Guía para ver (NAU Llibres.).).

Cappabianca, Alessandro: *Billy Wilder*. Firenze: La nuova Italia 1984, 126 S. (Il Castoro cinema. 30.).
Zuerst als: *Wilder: Billy Wilder*. Firenze: La Nuova Italia 1976, 114 S. (Il Castoro Cinema. 30.).
2. ed. rist. aggiornata, Milano: Il Castoro 1995, 129 S. (Il Castoro Cinema. 30.).
[Roma]: L'Unità / Milano: Il Castoro 1995, 122 S. (Il Castoro Cinema. 30. / I libri dell'Unità. 3.). [= Supplemento al n. 38 dell'Unità.]
Neuaußg.: Milano: Il Castoro 2006, 116 S. (Il Castoro Cinema. 30.).

Carreño Andrés, Vanesa: *Crítica social en el cine de Billy Wilder*. Universidad Pontificia de Salamanca 2002, 188, VIII S.

Chandler, Charlotte: *Nobody's perfect: Billy Wilder, a personal biography*. New York: Simon & Schuster 2002, xvi, 352 S.
Auch: New York: Applause Theatre & Cinema Books 2004, xvi, 352 S.
Rev. (Miller, Keith) in: *Times Literary Supplement*, 7, Nov. 2003, S. 35.
Rev. (James, Nick) in: *Sight and Sound* 12,11, Nov. 2002, S. 34.
Rev. (Dayen, Rosalind) in: *Library Journal* 127,17, 15.10.2002, S. 74-.
Rev. (Gold, Sarah F. [...]) in: *Publishers Weekly* 249,33, 19.8.2002, S. 74ff.
Rev. (Gold, Sarah F. [...]) in: *Kirkus Reviews* 70,16, 15.8.2002, S. 1188ff.
Rev. (Lazan, Michael) in: *Back Stage* 46,5, 14.4.2005, S. 37.
Rev. (Spindle, Les) in: *Back Stage West* 11,44, 28.10.2004, S. 3A. Auch in: *Back Stage* 45,44, 29.10.2004, S. 37.
Wigston, Nancy: *A Life in Hollywood*. In: *Books in Canada* 32,3, April 2003, S. 16-.

Colmenares Millán, Darío: *Billy Wilder: el arte de la ironía*. Bogotá: Panamericana 2006, 164 S., [4] Taf.

Colpart, Gilles: *Billy Wilder*. [Paris]: Edilig [1983], 126 S. (Filmo. 4.).
Rez. (Alion, Yves) in: *Revue du Cinéma*, 386, Sept. 1983, S. 90-91.

DelBuono, Oreste: *Billy Wilder*. Parma: Guanda 1958, 61 S. (Piccolo biblioteca del cinema. 8.).

Dick, Bernard F.: *Billy Wilder*. Boston: Twayne Publishers 1980, 188 S. (Twayne's theatrical arts series.).

Updated ed. New York: Da Capo Press 1996, 198 S.
With new afterword, a new "About the author", and updates to the chronology and filmography.
Inhalt: Inside the Spanish Gates: Wilder and Paramount -- From Wordsmith to Image Maker: THE MAJOR AND THE MINOR -- Desert Intrigue and Urban Deception: FIVE CRAVES TO CAIRO and DOUBLE INDEMNITY -- Urban Deception and Desert Intrigue: THE LOST WEEKEND and THE BIG CARNIVAL -- Barbwire Comedy: A FOREIGN AFFAIR, STALAG 17, and ONE, TWO, THREE -- September Songs: SABRINA, THE SEVEN YEAR ITCH, and LOVE IN THE AFTERNOON -- The Human Comedies: SOME LIKE IT HOT, THE APARTMENT, and AVANTI! -- The Dirty Fairy Tales: IRMA LA DOUCE and KISS ME, STUPID -- Bosom Buddies: THE FORTUNE COOKIE and THE FRONT PAGE -- The Misfires: THE EMPEROR WALTZ and THE SPIRIT OF ST. LOUIS -- Sleuthing Around: WITNESS FOR THE PROSECUTION and THE PRIVATE LIFE OF SHERLOCK HOLMES -- Down among the Rotting Palms: SUNSET BOULEVARD and FEDORA.

Gandini, Leonardo: *Billy Wilder*. Recco: Le Mani 1999, 156 S.

Gemünden, Gerd: *A foreign affair: Billy Wilder's American films*. Oxford/New York: Berghahn Books 2008, 256 S. (Film Europa, 5.).

Dt.: *Filmemacher mit Akzent: Billy Wilder in Hollywood*. Aus dem Amerikan. von Petra Metelko & Christine Wagner. Wien: Synema, 2006, 217 S.
Rez.: Cooke, Paul: *Recent Trends in German Film Studies*. In: *Monatshefte* 102,3, Fall 2010, S. 384-399.
Rev. (Liebman, Roy) in: *Library Journal* 105,13, 1.7.1980, S. 1536.
Rev. (Taunton, Matthew) in: *Times Literary Supplement*, 15, Aug. 2008, S. 26-27.
Rev. (Terrasi, S. Kye) in: *New German Review: A Journal of Germanic Studies* 24,1, 2011, S. 131-133.
Rev. (Vansant, Jacqueline) in: *Modern Austrian Literature* 41,2, 2008, S. 95-.
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 Wilde'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.

Kapitel: 1. An Accented Cinema -- 2. The Insurance Man Always Rings Twice: DOUBLE INDEMNITY (1944) -- 3. In the Ruins of Berlins: a foreign affair (1948) -- 4. Ghosting Hollywood: SUNSET BOULEVARD (1950) and FEDORA (1978) -- 5. All Dressed Up and Running Wild: SOME LIKE IT HOT (1959) -- 6. Being a Mensch in the Administered World: THE APARTMENT (1960) -- 7. In the Closet of Sir Arthur Conan Doyle: THE PRIVATE LIFE OF SHERLOCK HOLMES (1970).

Giusti, Marco / Ghezzi, Enrico (a cura di): *Billy Billie. Tutti i film di Billy Wilder*. Montepulciano: Del Grifo 1982, 159 pp.

González Arroyave, Juan Carlos: *Elogio de lo imperfecto. El cine de Billy Wilder*. Medellín: Editorial Universidad de Antioquia 2008, 250 S. (Col. Cine.).
El cine de Billy Wilder consta de un conjunto de crónicas que hacen un recorrido por la filmografía completa de este director, y que ofrecen una mirada orgánica de su vida, su obra, sus temáticas y su estilo, así como del tiempo, la sociedad y la industria cinematográfica que le tocó vivir.

Grande, Maurizio: *Billy Wilder*. Milano: Moizzi 1978, 109 S. (Contemporanea cinema. 11.).
Neuausg.: *Billy Wilder*. A cura di Roberto De Gaetano. Roma: Bulzoni [2006], 155 S. (Biblioteca Teatrale. 147. / Scritti di Maurizio Grande. 2.).

Guilbert, Georges-Claude (ed.): *Literary readings of Billy Wilder*. Newcastle: Cambridge Scholars Publ. 2007, 212 S.

Inhalt: Bolter, Trudy: Going backwards with Billy Wilder: AVANTI!, a ghost play (5-24). - Friel, James: You See, This Is My Life: The Worlds of Billy Wilder's SUNSET BOULEVARD (25-41). - Gross, Robert F.: Isn't It Romantic? Some Shots From SABRINA (42-66). - Guilbert, Georges-Claude / Magenham, Nicolas: Gender in Billy Wilder's SOME LIKE IT HOT (67-134). - Hudelet, Ariane: Searching For Truth in WITNESS FOR THE PROSECUTION (135-154). - Magenham, Nicolas: KISS ME, STUPID: The End of a Success Story? (155-162). - Paquet-Deyris, Anne-Marie: Some Bitter Tale: Billy Wilder's THE APARTMENT (163-172). - Saudo, Nathalie: A Beautiful Baby: The Extra-extraordinary Case of Billy Wilder's SHERLOCK HOLMES (173-189). - Wells-Lassagne, Shannon: Private Eye, Public Eye: Adapting DOUBLE INDEMNITY (190-212).

Gyurko, Lanin A.: *The shattered screen: myth and demythification in the art of Carlos Fuentes and Bil-*

ly Wilder. New Orleans, LA: University Press of the South 2009, xi, 448 S.

Hanisch, Michael: *Billy Wilder (1906-2002). Von Galizien nach Beverly Hills*. Teetz: Hentrich & Hentrich 2004, 63 S. (Jüdische Miniaturen. 18.).
Rez. (Jürgen Kasten) in: *Filmblatt* 12,35, 2007, S. 125-127.

Henry, Nora: *Ethics and social criticism in the Hollywood films of Erich von Stroheim, Ernst Lubitsch, and Billy Wilder*. Westport, Conn.: Praeger 2001, 225 S.
Darin 119-186.

Hermesdorf, Daniel: *Billy Wilder: Filme - Motive - Kontroversen*. Bochum: Paragon-Verlag, 2006, 290 S.

Dass Wilders Filme als Ware funktionieren, muss nicht mehr bewiesen werden. Dass sie jedoch ihren eigenen Charakter als Ware differenziert thematisieren, ist eine Entdeckung. Und in dieser Selbstreflexion werden Freuds Definitionen von Traumzeichen und Symptomen erneut aktuell - als bewusste künstlerische Kritik der Erzählform des Spielfilms, in der sich unsere Kultur ihre neuen Mythen mit den Vorzeichen von Vermarktung und Reproduzierbarkeit erträumt hat.

Hesling, Willem (red.): *Billy Wilder – tussen Weimar en Hollywood*. Tekstred.: Linda Horn. Leuven/Apeldoorn: Garant [1991], 248 pp.
Rev. (Manning, Kitti) in: *Skrien*, 181, Dec./Jan. 1991, S. 64.

Hopp, Glenn: *Billy Wilder*. Harpenden: Pocket Essentials 2001, 96 S.; online.
Neuausg.: *Billy Wilder: the cinema of wit 1906-2002*. Köln/Los Angeles: Taschen 2003, 191 S.
Dt. als Bildband: *Billy Wilder. Filme mit Esprit. 1906-2002*. Red.: Paul Duncan. Köln [...]: Taschen 2003, 191 S.
Portug.: *Billy Wilder: O cinema inteligente*. Trad. Constança Santana. Köln: Taschen 2003, 191, [3] S. (A filmografia completa.).

Hutter, Andreas / Kamolz, Klaus: *Billie Wilder. Eine europäische Karriere*. Wien/Köln/Weimar: Böhlau 1998, 253 S.
Rez. (Stadler, Robert) in: *Filmbulletin* 40,3 (=217), 1998, S. 11.

Jacob, Jerome: *Billy Wilder*. Paris [...]: Rivages 1988, 192 S. (Rivages/Cinema. 17.).
Rev. (Girard, Martin) in: *Séquences: la Revue de Cinéma*, 145, Mars 1990, S. 10-11.

Rev. (Legrand, Gerard) in: *Positif*, 338, Avril 1989, S. 79.

Rev. (Sauvaget, D.) in: *Revue du Cinéma*, 442, Oct. 1988, S. 94.

Karasek, Hellmuth: *Billy Wilder: eine Nahaufnahme*. Aktualis. u. erw. Neuausg., Hamburg: Hoffmann und Campe 2006, 556 S.

Zuerst: Hamburg: Hoffmann und Campe 1992, 542, [48] S.

Taschenbuchausg.: 3. Aufl., aktualisierte und erw. Fassung. München: Heyne 1995, 544 S. (Heyne-Bücher. Allgemeine Reihe. 8897.).

Span.: *Billy Wilder: nadie es perfecto*. Traducción de Ana Tortajada. 3rd ed. Barcelona: Grijalbo 1994, 465 S., [8] Taf. (Hojas Nuevas.). Zuerst 1993.

Portug.: *Billy Wilder: e o resto é loucura*. Tradução de Flávia Buchwaldt. São Paulo: DBA 1998, 559 S.

Japan.: *Biri Wairudâ jisaku jiden*. [Transl. Yûji Segawa.] Tôkyô: Bungeishunjû 1996, 626 S.

Habel, F.-B.: Neue Künstlerporträts bei Heyne. In: *Film und Fernsehen* 22,4/5, 1994, S. 117-118.

Rez. (Arnold, Frank: Hat es Spass gemacht, Mr. Wilder?) in: *epd Film* 18, Febr. 2001, S. 16-17.

Gangloff, Tilmann P.: Billy Wilders Witz und Lebensgeschichte. In: *Medien + Erziehung* 38,1, 1994, S. 49-50.

Rev. (Hansen, Eric) in: *Variety* 350, 26.4.1993, S. 87.

Lally, Kevin [G.]: *Wilder times, The life of Billy Wilder*. New York: H. Holt, 1996, xv, 496 pp., [16] pls.

Span.: *Billy Wilder: aqui un amigo*. Traducción de Ana Alcaina. Barcelona: Ediciones B 1998, 524 S., [16] Taf.

Rev. (Freeman, D.) in: *New York Times Book Review* 101,21, 1996, S. 10ff.

Rev. (Olson, Ray) in: *Booklist* 92,17, 1.5.1996, S. 1482.

Rev. (Rees, Stephen) in: *Library Journal* 121,7, 15.4.1996, S. 90-.

Rev. (Stuttaford, Genevieve) in: *Publishers Weekly* 243,12, 25.3.1996, S. 72-. -- Auch in: *Book Report* 15,3, Nov./Dec. 1996, S. 46-.

Rev. (Turner, George) in: *American Cinematographer* 77, Sept 1996, S. 110.

Rev. (Welsch, Tricia) in: *Film Criticism* 22,3, 1998, S. 51-55.

Kauffmann, Stanley: The Call of the Wilder. In: *New Republic*, 4250, 1996, S. 38-41.

Walker, Jesse: Some Like Him not. In: *American Enterprise* 8,2, March/April 1997, S. 82ff.

Lane, Jeffrey / Borton, Douglas: *The Billy Wilder Tribute Book*. The Fourteenth Annual American Film Institute Life Achievement Award, March 6, 1986. [S.l.: American Film Institute 1986], 84 S. (AFI souvenir ed.).

"The American Film Institute salute to Billy Wilder will be broadcast over the NBC Television Network on Saturday, April 26, 1986 at 10:00 p.m." (5).

McNally, Karen (ed.): *Billy Wilder, movie-maker: Critical essays on the films*. Jefferson, NC [...]: McFarland 2011, viii, 246 S.

Inhalt: What Exposure Is the World? The Desert Noir of ACE IN THE HOLE (Lance Duerfahrd, 11-25). -- An Unconventional War Film: Death, Disguise and Deception in FIVE GRAVES TO CAIRO (Dale M. Pollock, 26-40). -- Syncope, Syncopation: Musical Hommages to Europe (Katherine Arens, 41-55). -- Realistic Horror: Film Noir and the 1940s Horror Cycle (Mark Jancovich, 56-70). -- Shame and the Single Girl: Reviving Fran and Falling for Baxter in THE APARTMENT (Alison R. Hoffman, 71-86). -- "Have They Forgotten What a Star Looks Like?" Image and Theme with Dino, Cagney and FEDORA (Karen McNally, 87-101). -- Phenomenological Masking: Complications of Identity in DOUBLE INDEMNITY (Phillip Sipiora, 102-116). -- "A Small, Effective Organization": The Mirisch Company, the Package-Unit System, and the Production of SOME LIKE IT HOT (Paul Kerr, 117-131). -- "Esthetically As Well as Morally Repulsive": KISS ME, STUPID, "Bilious Billy," and the Battle of Middlebrow Taste (Ken Fell, 132-144). -- Censorship, Negotiation and Transgressive Cinema: DOUBLE INDEMNITY, SOME LIKE IT HOT and Other Controversial Movies in the United States and Europe (Daniel Biltereyst, 145-160). -- "I Don't Have a Home!" Paris Interregnum in MAUVAISE GRAINE (Leila Wimmer, 161-177). -- Palimpsest: The Double Vision of Exile (Nancy Stejfen-Fluhr, 178-192). -- SABRINA, Hollywood and Postwar Internationalism (Dina Smith, 193-208). -- Evolving Modernities: Formation of the Urban Imagination in Hindi Cinema (Sunny Singh, 209-224).

Madsen, Axel: *Billy Wilder*. London: Secker & Warburg 1968, 168 S. (Cinema one. 8.).

Auch: Bloomington, Indiana University Press 1969.

Mosso, Lucia (a cura di): *Samuel and Billy*. Testi di A. Cappabianca [et al.]. Milano: Feltrinelli 2006, 133 S. (Feltrinelli Real Cinema.).

Naumann, Michaela: *Billy Wilder. Hinter der Maske der Komödie. Der kritische Umgang mit dem kulturellen Selbstverständnis amerikanischer Identität*. Marburg: Schüren 2011, 384 S. (Marburger Schriften zur Medienforschung. 22.).

Zuerst: Diss., Universität Marburg 2010 (u.d.T.: *Hinter der Maske der Komödie*).

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.

Phillips, Gene D: *Some like it Wilder. The life and controversial films of Billy Wilder.* Lexington, Ky.: University Press of Kentucky 2010, xiv, 446 pp., [32] pls. (Screen Classics.).

Inhalt: From Berlin to Hollywood : the early screenplays -- Champagne and tears: Ninotchka, Midnight, and Ball of fire -- New directions: THE MAJOR AND THE MINOR and FIVE GRAVES TO CAIRO -- The rise of film noir: DOUBLE INDEMNITY -- Through a glass darkly: THE LOST WEEKEND and DIE TODSMÜHLEN -- Wunderbar: THE EMPEROR WALTZ and A FOREIGN AFFAIR -- Dark windows: SUNSET BOULEVARD -- Barbed wire satire: ACE IN THE HOLE and STALAG 17 -- Fascination: SABRINA and THE SEVEN YEAR ITCH -- Light up the sky: THE SPIRIT OF ST. LOUIS and LOVE IN THE AFTERNOON -- Remains to be seen: WITNESS FOR THE PROSECUTION -- The gang's all here: SOME LIKE IT HOT -- Love on the dole: THE APARTMENT -- Love on the run: ONE, TWO, THREE and IRMA LA DOUCE -- Grifters: KISS ME, STUPID and THE FORTUNE COOKIE -- The game's afoot: THE PRIVATE LIFE OF SHERLOCK HOLMES -- The perfect blendship: THE FRONT PAGE and AVANTI! -- Twilight years: FEDORA and BUDDY BUDDY -- Epilogue: a touch of class.
Burnett, Allison: A walk on the Wilder side. In: *Variety* 384, 8.-14.10.2001, S. 71.
Rev. (Raw, L.) in: *Journal of American Culture* 33,4, 2010, S. 352-353.
Welsh, J.M.: Razor-sharp Billy Wilder, Remembered. In: *Literature Film Quarterly* 38,4, 2010, S. 330-
Dayen, Rosalind: Some Like It Wilder: The Life and Controversial Films of Billy Wilder. In: *Library Journal* 135,2, 1.2.2010, S. 66-.

Rentero, Juan Carlos: *Billy Wilder.* Madrid: Ediciones JC. 1987, 188 S. (Colección Directores de Cine. 29.).

[2a. ed. y 1a. en esta col.] *Billy Wilder :la romántica amargura de un cinico.* Madrid :JC Clementine 1999, 188 S. (Clásicos.Biografías de Cine.).

Zurückgehend auf eine Broschüre: *Billy Wilder.* Cádiz: Muestra Cinematográfica del Atlántico 1986, 46 S.

Segawa, Yûji: *Birî Wairudâ no eiga sahô.* Tôkyô: Meijidaigaku Shuppankai 2012, 301 S. (Meiji daigaku ribati bukkusu.).

Segawa, Yûji: *Birî Wairudâ no romantikku komedi: oatsui noga osuki apâto no kagi kashimasu hirusagari no jôji.* ["Billy Wilder's Romantic Comedy"] Tôkyô: Heibonsha 2012, 358 S.

Seidl, Claudius: *Billy Wilder. Seine Filme, sein Leben.* München: Heyne 1988, 303 S. (Heyne-Bücher. 32.)/(Heyne-Filmbibliothek. 116.).

2. Aufl. 1991.

Span.: *Billy Wilder.* [Traducción, Isabel Navarro]. 3ª ed. Madrid: Cátedra 2000, 287 S. - Zuerst 1999.

Seidman, Steve: *The film career of Billy Wilder.* Boston: G.K. Hall 1977, xi, 175 S. (A Reference publication in film.).

Zugl.: London: Prior etc. 1977, xi, 175 S.

Enthält: „Writings about Wilder, 1944-77“, S. 115-148. Reviews: 149-156.

Rev. in: *Filmmakers Film & Video Monthly* 12, Oct. 1979, S. 48.

Signorelli, Angelo / Invernici, Angelo (a cura di): *Un tocco di Wilder.* S.l.: Fondazione della Comunità bergamasca, stampa 2007, 127 p.

Außentitel: Lab 80 film, Bergamo Film Meeting 25, Federazione italiana cineforum.

Über DOUBLE INDEMNITY, LOVE IN THE AFTERNOON, WITNESS FOR THE PROSECUTION, ONE, TWO, THREE, KISS ME, STUPID! und THE FORTUNE COOKIE.

Sikov, Ed: *On Sunset Boulevard. The life and times of Billy Wilder.* New York: Hyperion 1998, ix, 675 S.

Span.: *Billy Wilder – vida y época de un cineasta.* Traducción de Vicente Campos. Barcelona: Tusquets 2000, 829 S., [12] Taf. (Tiempo de memoria. 6.).

Rev. (Belton, John) in: *Cineaste* 24,4, 1999, S. 57-58.

Rev. (Hannula, Risto) in: *Filmihullu*, 1, 1999, S. 50.

Rev. (Hulse, E.) in: *Publishers Weekly* 245,40, 5.10.1998, S. 72.

Rev. (Kurtz, S.: Hollywood Cynic) in: *Reason* (Los Angeles) 31,2, 1999, S. 70.

Rev. (Mathews, Charles) in: *Book World*, 3.1.1999, S. 5.
 Rev. (Monder, Eric) in: *DGA Magazine* 23,6, 1999, S. 85-86.
 Rev. (Newman, Kim) in: *Advocate*, 780, 2.3.1999, S. 67.
 Rev. (Olson, Ray) in: *Booklist* 95,5, 1.11.1998, S. 462.
 Rev. (Sarris, Andrew) in: *New York Times Book Review* 103,52, 1998, S. 5.
 Span.: *Billy Wilder: Vida y época de un cineasta*. Ed. Barcelona: Tusquets; 2000, 829 pp.

Simsolo, Noël: *Billy Wilder*. [Übers. v. Trista Seious.] Paris: Cahiers du cinéma Sarl 2011, 102 pp.
 Erste frz. Ausg. als: *Billy Wilder*. Paris 2007, Cahiers du cinéma Sarl.
 Span.: *Billy Wilder*. Traducción, Núria Pujol. Madrid: El País [2008], 95 S.
 Portug.: *Billy Wilder*. Consultor para a ed. port., Mário Augusto. Trad. de Mário Júnior. Lisboa: Público 2007, 95 S. (Grandes Realizadores. 18.). [= Ed. exclusiva para o Jornal Público.]

Sinyard, Neil /Turner, Adrian: *Journey down Sunset Boulevard. The films of Billy Wilder*. Ryde, Isle of Wight: BCW Publishing 1979, xiv, 366 S.
 Dt., gegenüber der Originalausg. erweitert: *Billy Wilders Filme*. Mit Beitr. von Heinz-Gerd Rasner [...]. [Hrsg. von der Stiftung Deutsche Kinemathek]. Berlin : Spiess 1980, 510 S. (Internationale Filmfestspiele Berlin, Stiftung Deutsche Kinemathek, Retrospektive 1980.).
 Rez. (Ryan, Tom) in: *Cinema Papers*, 36, Febr. 1982, S. 78-79.
 Rez. (Pulleine, Tim) in: *Sight & Sound* 49,2, 1980, S. 129.
 Rez. (Torres-Dulce Lifante, Eduardo) in: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 196-197.

Tovar Paz, Francisco Javier: *En bandeja de Plautoun ensayo sobre Billy Wilder*. Cáceres: Universidad de Extremadura, Servicio de Publicaciones 2003, 74 S.

Vera, Gerardo (dir. artística.): *Billy Wilder*: [exposición] Fundación Arte y Tecnología. Madrid: Fundación Arte y Tecnología 1996, 258 S.
 Text in Span. u. Engl.

Wood, Tom: *The bright side of Billy Wilder, primarily*. Garden City, N.Y.: Doubleday 1970, 257 S.
 Span.: *Quién diantres eres, Billy Wilder?* [Traducción: Augusto Herranz Parsonage.] Barcelona: Laertes 1990, 302 S.

Zolotow, Maurice: *Billy Wilder in Hollywood*. New York: Putnam 1977, 364 S.
 2nd ed. 2nd ed. New York: Limelight 1992, 396 S., [16] Taf.
 3rd ed. New York: Limelight Ed. 1996, 396 S.
 Auszug: *Film Comment* 15,1, Jan. 1979.
 Japan.: *Biri Wairudâ in Hariuddo*. [Transl. Yasushi Kawarabata.] Tôkyô: Nihon Terebi Hôsômô 1992, 589 S.
 Rev. (Cook, Ann) in: *Library Journal* 102,11, 1.6.1977, S. 1301-.
 Rev. in: *Bianco e Nero* 39, Marzo/Aprile 1978, S. 142.
 French, Philip: Ace of trumps. In: *The Times Literary Supplement*, 3960, 17.2.1978, S. 196.

Zyto, Kamila [...] (red.): *Billy Wilder – mistrz kina z Suchej Beskidzkiej*. Warszawa: Wydawn. Trio 2011, 206 S.
 Barbara Wozniak: Suskie żłady Billy'ego Wildera / 10-20. -- Tomasz Majewski: Berlin/Wilder reminiscencje / 21-44. -- Marcin Pieńkowski: Kino pół żartem, pół serio. O komizmie w filmach Billy'ego Wildera / 45-64. -- Elżbieta Durys: Stworzone dla mężczyzn i miłości. Kobiety w filmach Billy'ego Wildera / 65-90. -- Kamila Żyto: „Nobody's perfect”. Problem męskości w filmach Billy'ego Wildera / 91-110. -- Patrycja Włodek: Pan Hyde i pan Hyde. Billy Wilder, Raymond Chandler i *Podwójne ubezpieczenie* / 111-131. -- Grzegorz Habryn: Wiedeńska kawa z mlekiem w Hollywood. Czy film STALAG 17. Billy'ego Wildera da się jeszcze oglądać? / 132-144. -- Rafał Koschany: FEDORA Billy'ego Wildera. Film, mit i prywatna mitologia / 145-162. -- Agnieszka Sadowska: As w potrzasku Billy'ego Wildera. Traktat o mrocznej stronie ludzkiej natury / 163-180.

Rezensionen

Arnold, Frank. Billy Wilder. In: *epd Film* 9, Dez. 1992, S. 22.
 Brandlmeier, Thomas: Billie Wilders frühe Jahre. In: *epd Film* 15, Okt. 1998, S. 11.
 Ciment, Michel: Les livres. In: *Positif*, 237, Déc. 1980, S. 78-79.
 Elia, Maurice: Et tout le reste est folie. In: *Séquences: la Revue de Cinéma*, 169, Févr. 1994, S. 58.
 Gerhold, Hans: Billy Wilder. In: *epd Film* 5, Juli 1988, S. 8.
 Gillett, John. On the shelf. In: *Films Illustrated* 9, April 1980, S. 311.
 Jones, Malcolm. Cut! And that's a wrap! In: *Newsweek* 134, 15.11.1999, S. 90.
 Lane, Anthony: Boys will be girls. In: *The New Yorker* 77, 22.10.2001, S. 72-77.

John Mercer. Rez. In: *Journal of the University Film Association* 23,3, 1971, S. 94-96.

Mitchell, Lisa. Wilder at heart. In: *DGA Magazine* 21,4, 1996, S. 58.

O'Hagan, Andrew. Nobody's perfect. In: *New York Review of Books* 47, 13.4.2000, S. 4-6+.

Pesonen, Sauli: Kepoinen ohjaajamuotokuva. In: *Filmihullu*, 1, 1989, S. 37.

Phillips, Gene D.: Wyler and Wilder times. In: *Literature/Film Quarterly* 24,3, 1996, S. 335-336.

Schuchnig, Josef: Biografien. In: *Filmkunst: Zeitschrift für Filmkultur und Filmwissenschaft*, 143, 1994, S. 57-58.

Welsh, Jim: Razor-sharp Billy Wilder, Remembered. In: *Literature/Film Quarterly* 38,4, 2010, S. 330-330.

Interviews

Adair, Gilbert: Wilder bewildered. In: *Sight and Sound* 46,1, Winter 1976/77, S. 52-53.

Asper, Helmut G. (Hrsg.): „Etwas Besseres als den Tod ...“ *Filmexil in Hollywood. Porträts, Filme, Dokumente*. Marburg: Schüren 2002, 679 S. (Edition Film-Dienst. 2.).

Darin: Hollywood nach dem Krieg. Ein Interview mit Billy Wilder, S. 56-59.

Billy Wilder. A candid conversation with the master of filmic comedy. In: *Playboy* 10,6, June 1963, S. 57-58, 60-62, 64-66.

Billy Wilder. In: *Conversations with the great moviemakers of Hollywood's golden age at the American Film Institute*. Ed. and with an introduction by George Stevens, Jr. New York: A.A. Knopf 2006, xx, 710 pp.

Brown, Vanessa: Billy Wilder: Broadcast to Kuala Lumpur. In: *Action* 5,6, Nov. 1970.

Bruno, Edoardo / Giacci, Vittorio: Intervista con Billy Wilder. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33 Nov./Dec. (=329/330), 1982, S. 515-524.

Buchwald, Art: Le festival et les sardines. [Interview with Wilder.] In: *Bulletin quotidien de la Cinématographie Française* (Festival de Cannes), Mai 1960.

Ciment, Michel: *Passeport pour Hollywood. Entretiens avec Wilder, Huston, Mankiewicz, Polanski, Forman, Wenders*. Paris: Ed. du Seuil 1987, 392 S.

Taschenbuchausg.: Paris: Édition Ramsay 1992 (Ramsay Poche Cinéma. 108.).

Auszugsw. span.: Ciment, Michel: *Billy & Joc: conversaciones con Billy Wilder y Joseph L. Mankiewicz*. Madrid: Plot 1988, 144 S.

Ciment, Michel: Entretien avec Billy Wilder. In: *Positif*, 269/270, Juli/Aug. 1983, S. 15-28.

Columbus, Chris: Wilder times. [Interview.] In: *American Film* 11, March 1986, S. 22-28.

Interview in which Wilder remembers the old Hollywood and his early work and comments on the industry today.

Crowe, Cameron: *Conversations with Wilder*. New York: Knopf; distrib. by Random House 1999, xix, 373 S. (A Borzoi book.).

Werkstattgespräche mit Billy Wilder.

Zugl.: London: Faber and Faber 1999.

New York: Knopf 2001, xix, 373 S.

Ital.: *Conversazioni con Billy Wilder*. Con la collaborazione di Karen Lerner. 2. ed., Milano: Adelphi 2003, XIX, 375 S.

Span.: *Conversaciones con Billy Wilder*. [traductora, María Luisa Rodríguez Tapia.] Madrid: Alianza Ed. 2002, 379 S. (El Libro de Bolsillo. Cine y Comunicación.).

Japan.: *Wairudâ nara dôsuru: Birî Wairudâ to Kyameron Kurô no taiwa*. [Transl. Takaharu Miyamoto.] Tôkyô: Kinema Junpôsha 2001, 456 S.

[Exzerpt.] Conversations with Billy. In: *Vanity Fair*, 470, Oct. 1999, S. 296ff.

Dt.: *Hat es Spaß gemacht, Mr. Wilder?* München: Diana Verlag 2000, xxi, 372 pp.

Frz.: *Conversations avec Billy Wilder*. Avec la collab. de Karen Lerner. Préf. de Thierry Frémaux. Trad. de l'anglais par Jean-Pierre Coursodon. [Lyon:] Institut Lumière / [Arles:] Actes Sud 2004, 283 S.

Span.: *Conversaciones con Billy Wilder*. Madrid: Alianza, cop. 2000, xix, 365 S.

Rev. (Masson, Alain) in: *Positif*, 485/486, Juli/Aug. 2001, S. 146-147.

Rev. (Roberts, Jerry) in: *DGA Magazine* 24,5, 2000, S. 104.

Rev. (Zone, Ray) in: *American Cinematographer* 81, June 2000, S. 163-164.

Rev. (Konow, David) in: *Creative Screenwriting* 13,3, 2006, S. 25.

Rev. [PM] in: *Sight and Sound* 10,5, May 2000, S. 38.

Rev. (Czarny, N.) in: *Quinzaine littéraire*, 894, 2005, S. 31.

Rev. in: *In the Picture*, 38, April 2000, S. 25.

Aldiss, Brian: Do, do show it. In: *The Times Literary Supplement*, 5047, 31.12.1999, S. 17.

Exzerpt: Crowe, Cameron: *Conversations with Billy*. In: *Vanity Fair*, 470, Oct. 1999, S. 160-179.

Inhalt: Jack Lemmon and George Cukor -- Final scene of *SOME LIKE IT HOT* -- "Cary Grant slipped through my net every time" -- On Spielberg and Kubrick -- "Mr. Goldwyn knew what was working" -- Charles Boyer and the cockroach -- Dancing in Berlin -- "Laughton was everything that you can dream of, times ten" -- The "Lubitsch touch" -- Marilyn Monroe -- Collaborating with Charles Brackett and I.A.L. Diamond -- William Holden for *SUNSET BOULEVARD* -- *DOUBLE INDEMNITY* -- "You dig?" Audrey Hepburn -- "It was a picture that looked like a newsreel" -- "Fritz Lang told me, 'Look for the good shooters'" -- The broken compact mirror -- Thonet furniture and art direction in *THE APARTMENT* -- Shooting in black-and-white -- Dietrich lit herself -- On not losing the straight line -- Jean Arthur -- a foreign affair -- "Dietrich would do anything that I wanted her to do" -- The look -- *ACE IN THE HOLE* -- "You can never predict an audience's reaction" -- *THE SEVEN YEAR ITCH* -- Lindbergh and *THE SPIRIT OF ST. LOUIS* -- Gary Cooper -- "I don't shoot elegant pictures" -- Dirty men and *STALAG 17* -- "When I write, I'd like to direct. When I direct, I'd like to write" -- The ghost of *SUNSET BOULEVARD* hung over *FEDORA* -- "I'm a company man" -- Voice-overs -- "There are no rules" -- Romantic comedies -- "Jack Lemmon was my Everyman" -- First love -- *THE FORTUNE COOKIE* -- Mother at Auschwitz -- "I never introduce anybody to an agent" -- Children -- Jean Renoir and Fellini -- "Print number one" -- Picasso and Freud -- "Make it true, make it seem true" -- Leading men and leading ladies -- "You are attracted to something which is on the screen only" -- *LOVE IN THE AFTERNOON* -- "I never raise my voice on the second or third take" -- Close-ups -- *WITNESS FOR THE PROSECUTION* -- Charles Laughton -- Dean Martin -- *SOME LIKE IT HOT* -- "I never knew what Marilyn was going to do" -- *ONE TWO THREE* -- Cagney -- "Overall, audiences are much smarter than what they are getting" -- Fleeing Berlin for Paris after the Reichstag fire -- "Mom was a good cook" -- Reflection in the monocle -- "Capra hit the times right on the head" -- Preston Sturges in the Café Alexandre -- Howard Hawks and *BALL OF FIRE* -- Barbara Stanwyck dancing "Drum Boogie" -- A script on scratch paper -- Writing for other directors -- Final shot of *ACE IN THE HOLE* -- "I never put much camera direction into the screenplays" -- Marx Brothers -- Mars and time capsules -- Scoring a film -- Shooting at the Hotel del Coronado -- Givenchy for Audrey Hepburn -- Drag in *SOME LIKE IT HOT* -- "We have sold out to the guys making special effects" -- Newspapermen in Vienna and Berlin -- Ghostwriting for movies -- Ginger Rogers -- *AVANTI!* -- "I always need a plot" -- Jazz in Berlin -- "I write with the camera, but not too much" -- *THE FRONT PAGE* -- Pauline Kael -- "Famous 'lost sequences'" -- Woody Allen -- Hiding the plot point -- Roommate Peter Lorre at the Chateau Marmont -- *FIVE GRAVES TO CAIRO* -- "Pictures were made to

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".

Crowe, Cameron: Conversations with Billy. In: *Vanity Fair*, 470, Oct. 1999, S. 295-315.

Domarchi, Jean / Douchet, Jean: Entretien avec Billy Wilder. In: *Cahiers du Cinéma* 23,134, Aug. 1962, S. 1-16.

Erzähl mir einen Witz, den ich noch nicht kenne! In: *Süddeutsche Zeitung Magazin*, 22, 31.5.1991.

Gespräch zwischen Billy Wilder und Walter Matthau. Es war wie in New York. Kult-Regisseur Billy Wilder über das Berlin der zwanziger Jahre. In: *Spiegel Special*, 6, 1.6.1997.

George, Manfred: Hollywood segelt ind en Sonnenaufgang. In: *Stuttgarter Zeitung*. 22.6.1962.

Auch als „Von der Zukunft des amerikanischen Films“ in: *Aufbau* (New York) 28,23, 8.6.1962.

Habel, Frank-Burkhard // Schwarzkopf, Oliver (Hrsg.): *Das war Kintopp! 100 Jahre Film. Die ersten fünfzig Jahre. Von den lebenden Bildern zum Ufa-Tonfilm. Ein Streifzug in Wort und Bild.* Mit einem Exklusiv-Interview mit Billy Wilder. Berlin: Schwarzkopf und Schwarzkopf 1995, 191 S.

Harmisch, Paul: Wilder, interviewed by... In: *The Los Angeles Times*, 23.1986.

Higham, Charles: [Interview with Billy Wilder.] In: *Sight and Sound* 37,1, Dec. 1967, S. 21-23.

Fast unveränd. Nachdr. In: Higham, Charles / Greenberg, Joel: *The Celluloid Muse. Hollywood Directors Speak.* London [...]: Angus & Robertson 1969, S. 244-253, Billy Wilder.

Hulse, E.: Billy Wilder Speaks. In: *Video Librarian* 22,1, Jan./Febr. 2007, S. 80.

The article reviews the documentary film *BILLY WILDER SPEAKS*, directed by Volker Schlöndorff.

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

Transcript of an interview in which Billy Wilder talks about his work as a screenwriter, given as part of the UCLA screenwriting programme in 1995.

Hutter, Andreas: „Bitt schön, sprechen wir über den Staubzucker.“ Ein Interview mit Billy Wilder über

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

„The jury has already ruled I have no talent“. In: *Los Angeles Herald-Examiner*, 6.1.1966.

Karasek, Hellmuth: „Wie geht's, mein kleiner Zwetschgenröster?“. In: *Der Spiegel*, 21, 19.5.1986, S. 198-216.

Auch in: Karaseks: *Karaseks Kulturkritik. Literatur - Film - Theater*. Hamburg: Rasch und Röring 1988, S. 56-70.

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

Kirkham, Pat: Saul Bass and Billy Wilder: In Conversation. In: *Sight and Sound* 5,6, June 1995, S. 18-21.

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.

Linville, James: Billy Wilder: The Art of Screenwriting No. 1. In: *Paris Review*, Spring 1996, S. 138ff.

Repr. in: Gourevitch, Philip (ed.): *The Paris Review Interviews. I*. New York: Picador 2006, S. 412-436.

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.

McCarthy, T. / McBride, Joseph: Going for extra innings. [Interview with Billy Wilder.]. In: *Film Comment* 15, Jan./Febr. 1979, S. 40-48.

Mundy, Robert / Wallington, Michael: Interview with Billy Wilder. In: *Cinema* (Cambridge), 4, Oct. 1969.

Norman, Barry: Billy Wilder. In: *Listener* 92,2386, 19.12.1974, S. 83.

Phillips, Gene D.: Interview with Billy Wilder. In: *Literature/Film Quarterly* 4,1, Winter 1975/76.

Photoplay 30,9, Sept. 1979, S. 20-21, 58.

The director talks about the great stars he has known and worked with.

Porfirio, Robert: Billy Wilder: About Film Noir. [Interview.] In: *Images*, 10, n.d., URL: <http://www.imagesjournal.com/issue10/features/wilder/>.

Das Interview wurde 1975 geführt; es wurde in vollem Umfang zuerst in: *Film Noir Reader 3* (2002) veröffentlicht. Der Text ist gegenüber dem Volltext gekürzt.

Porges, Frederick: Billy Wilder und der Ödipus-Komplex. Unterhaltung über eine Sophokles-Verfilmung. In: *Die neue Zeitung* (Frankfurt), 8.-9-11.1952.

Auch als „Ödipus wird filmreif“ in: *Der Aufbau* (New York) 19,2, 9.1.1953.

Porfirio, Robert / Silver, Alain / Ursini, James (eds.): *Film noir reader 3. Interviews with filmmakers of the classic noir period*. New York: Limelight Editions 2002, viii, 239 S.

Interviewees include Billy Wilder (DOUBLE INDEMNITY and SUNSET BOULEVARD).

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

Repr. in: *The Movies: texts, receptions, exposures*. Ed. by Laurence Goldstein and Ira Konigsberg. Ann Arbor: University of Michigan Press 1996, S. 166-175.

Billy Wilder is a screenwriter and director responsible for many classic films such as 'The Seven Year Itch.' He started out as a newspaper writer in Vienna, Austria, and moved to America when he was 28. He wrote most of his work in tandem with another writer, initially because he lacked confidence and later because he was lonely.

Preute, Claus: Playboy Interview: Billy Wilder. In: *Playboy* (dt. Ausg.), 9, Sept. 1978, S. 47-54, 56.

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.

Career interview with Billy Wilder

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

Wilder, Billy: *Billy Wilder: interviews*. Ed. by Robert Horton. Jackson: University Press of Mississippi 2001, xxxvii, 200 S. (Conversations with filmmakers series.).

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).
 Rev. (Flagg, Gordon) in: *Booklist* 98,17, 1.5.2002, S. 1497.

Walker, Elsie M. / Johnson, David T. (eds.): *Conversations with directors: an anthology of interviews from Literature/film quarterly*. Lanham, Md.: Scarecrow Press 2008, xxv, 327 S.

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.

Cinémonde, 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.

Digest of an interview in the *Saturday Evening Post*.

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.

Kollegen und Freunde über Wilder

McGilligan, Patrick: Irony. In: *Film Comment* 31,6, Nov. 1995, S. 10-24.

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.).

Analysen

Arecco, Sergio: „Non e vero che Parigi non dorme mai“ ovvero la scena oscena dell'identita. In: *Film-critica: Rivista mensile di Studi sul Cinema* 33, Aprile (=323) 1982, S. 137-145.

Asher, Jacqueline Colleen: *Kept Boys: Scenes of Masculine Dependency in American Literature and*

Culture. Diss. University of California at Riverside, 2008.

Dazu: *Dissertation Abstracts International, Section A: The Humanities and Social Sciences* 70,1, July 2009, S. 179.

Austerlitz, Saul: *Another fine mess: a history of American film comedy*. Chicago, Ill.: Chicago Review Press 2010, xv, 512 S. (An A Cappella Book.).

Darin: 12. Billy Wilder: "Nobody's Perfect!" (S. 139-150).

Bathrick, David: Billy Wilder's Cold War Berlin. In: *New German Critique* 37,2 (=110), 2010, S. 31-48.

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.

Bernardi, Sandro: Les incipit de Billy Wilder, la machine et le double. In: *Positif*, 269/270, Juli/Aug. 1983, S. 29-33.

Ital. Original: Gli incipit di Billy Wilder: la macchina e il doppio. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33 (=329-330), Nov./Dez. 1982, S. 529-35.

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.

Bortolussi, Stefano: Wilder o il buco nero della comedy. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 34, Juli/Aug. (=335/336) 1983, S. 306-310.

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.

Brown, Daniel: Wilde and Wilder. In: *Publications of the Modern Language Association of America* 119,5, 2004, S. 1216-1231.

Curi, Umberto: *L'immagine-pensiero - tra Fellini, Wilder e Wenders. Un viaggio filosofico*. Milano: Mimesis 2009, 165 S. (Mimesis volti.).

Darin S. 117-132: Ecce Homo.

Dancyger, Ken: Billy Wilder: Existence at Stake. In seinem: *The Director's Idea. The Path to Great Directing*. Amsterdam [...]: Elsevier [...] 2006, S. 162-173.

Dancyger, Ken: The bigger picture: a consideration of the influence of journalism and theatre on the feature length screenplay. In: *Journal of Film and Video* 42,3, 1990, S. 24-33.

Dzenis, Anna: Billy Wilder: The Chiarascuro Artist. In: *Senses of Cinema: an Online Film Journal Devoted to the Serious & Eclectic Discussion of Cinema*, 20, May-June 2001, URL: <http://sensesofcinema.com/2002/20/wilder-2/>.

Fotsch, Paul Mason: Film Noir and Automotive Isolation in Los Angeles. In: *Cultural Studies - Critical Methodologies* 5,1, Febr. 2005, S. 103-125.

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.

Grande, Maurizio: Billy Wilder e lo spirito della commedia ovvero: le leggi della sopravvivenza. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dez. (=329/330) 1982, S. 581-93.

Hagin, Boaz: *Death in classical Hollywood cinema*. Basingstoke / New York: Palgrave Macmillan 2010, ix, 201 S.

Darin: Billy Wilder and Hollywood's "Auschwitz" (S. 108-119).

Horowitz, Joseph: *Artists in exile: how refugees from twentieth-century war and revolution transformed the American performing arts*. New York: Harper 2008, xix, 458 S.

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.

Darin: 13. Billy Wilder and Yves Montand (1958-1960) (S. 190-207).

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.

Phillips, Gene D.: Billy Wilder: the beautiful and the damned. In seinem: *Exiles in Hollywood: major European film directors in America*. Bethlehem: Leigh University Press / London: Associated University Presses 1998, S. 177-217.

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.

Zuerst 1988.

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

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.

Smedley, Nick: *A divided world. Hollywood cinema and emigré directors in the era of Roosevelt and Hitler, 1933-1948*. Bristol (UK)/Chicago: Intellect 2011, 277 pp.

Darin: Case study 2: Sex, violence and alcohol: Billy Wilder in the 1940s -- Case study 6: 'As corruptible as the others': Wilder on America and Europe.

Online: <http://site.ebrary.com/lib/alltitles/docDetail.action?docID=10465925>.

Smith, Dina M.: Global Cinderella: Sabrina (1954), Hollywood, and postwar orphan Europe can be seduced by American assistance. In: *Cinema Journal* 41,4, Aug. 2002, S. 27-51.

On the discourses on U.S. postwar foreign policy that have found their way into Hollywood fare, particularly Billy Wilder's Cinderella films, such as SABRINA (1954). ...

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.

Kleinere Artikel

Adair, Gilbert: Billy Wilder bewildered. In: *Sight and Sound* 46,1, Winter 1976/1977, S. 52-53.

- Allen, Tom: Bracketting Wilder. In: *Film Comment* 18, May/June 1982, S. 29-31.
- Alonso Quintás, Enrique: Anotaciones acerca de Billy Wilder. In: *Vértigo*, 1, Dic. 1991, S. 13-21.
- Althen, Michael: Billy Wilder, so hat er es gemacht. In: *Frankfurter Allgemeine Zeitung*, 22.6.2006.
- Andrés Dulce, José: Italia como emoción. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 70-75.
- Anon.: Funny Pictures. In: *DGA Quarterly* 5,2, July 2009, S. 66-73.
- Stills showing directors working on comedy films.
- Anon.: Wilder hailed by cinematographers. In: *The Hollywood Reporter* 315,9, 20.11.1990, S. 3, 83.
- The American Society of Cinematographers will honour Billy Wilder on 19th February 1991. Note of his other awards.
- Anon.: Billy Wilder. In: *World Film Directors. 1. 1890-1945*. Ed. by John Wakeman. New York: Wilson 1987, S. 1206-1210.
- Anon.: The Imagemakers: reminiscences and reflections on the art of filmmaking. In: *American Film* 10, June 1985, S. 22-28+, 97-101+.
- Anon.: Billy (Billie) Wilder - Regisseur, Autor, Produzent. In: *CineGraph*, 29, Billy-Wilder-D1-D9.
- Anon.: Rome's Billy Wilder retro features all pix, primal prints. In: *Variety* 307, 16.6.1982, S. 40.
- Anon.: On miert keszit filmeket? In: *Filmvilag* 30,11, 1987, S. 52-58.
- Anon.: Billy Wilder, screenwriter. In: *Newsweek* 123, 3.1.1994, S. 27.
- Anon.: Wilder honored by native Austria. In: *The Hollywood Reporter* 316,42, 28.3.1991, S. 6.
- Anon.: Billy Wilder at 85: Still giving folks something to hang onto... In: *The Hollywood Reporter* 318,2, 21.6.1991, S. 12, 56.
- A tribute to the director on his 85th birthday, outlining his life and career including an interview with him.
- Anon.: Billy Wilder honor from Film Institute. In: *Variety* 321, 30.10.1985, S. 6+.
- Anon.: Capricho Wilder. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 114-115.
- Armstrong, Richard: Billy Wilder. [Great Directors: A Critical Database.] In: *Senses of Cinema*, online.
- Arnold, Frank: Der zynische Romantiker im Hollywood-Exil. In: *Film-Korrespondenz* (Köln) 26,2, Febr. 1980.
- Asper, Helmut G.: Ein Straßenfilm. In *Vergessenheit geraten: Billy Wilders erste Filmregie MAUVAISE GRAINE*. In: *FilmDienst* 59,18, 31.8.2006, S. 14-16.
- Asselberghs, Herman: Billy Wilder, 1933-48, USA. In: *Andere Sinema*, 101, Jan./Febr. 1991, S. 11-14.
- Balletbò-Coll, Marta: Wilder y Dietrich, tal para cual. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 66-67.
- Bart, Peter: H'wood's Wilder moments. [Appreciation for director Billy Wilder.] In: *Variety* 362,12, 22.4.1996, S. 6-7.
- On the eve of his 90th birthday, the influential movie director Billy Wilder is appreciated for his many great films, several of which Hollywood has unsuccessfully tried to remake. Wilder was at the height of his creativity in the 1940s and '50s with such films as *SABRINA* and *THE APARTMENT*.
- Bazleh, Shirin: Billy Wilder: Filmmaking is a life-shortening business. In: *Film International* 1,2, May 1993, S. 49-51.
- Beek, Sandra van: Billy Wilder. In: *Skoop* 18, Juni 1982, S. 5.
- Bert, Kari: Billy Wilder. In: *Film en Televisie + Video*, 258, Nov. 1978, S. 10-15.
- Bertoni, Aline: Retrocritic: Billy Wilder ou "la vulgarité congénitale". In: *Revue du Cinéma*, 422, Déc. 1986, S. 41.
- Beylie, Claude: Frank, Douglas, Orson et les autres. In: *Cahiers du Cinéma*, 319, Janv. 1981, S. 40-43.
- Bio-filmographie de Billy Wilder. In: *L'Avant-Scène Cinéma*, 216, 15.11.1978, S. 58.
- Brackertt, Charles: A Matter of Humour. In: *Quarterly of Film Radio and Television* 7,1, Oct. 1952, S. 58.
- Brown, Georgia: Something Wilder. In: *The Village Voice* 36, 14.5.1991, S. 54.
- Brown, May Wale: *Reel life on Hollywood movie sets*. Riverside, CA: Ariadne Press 1995, viii, 225 S.
- Darin: 10. Billy Wilder: Director, *THE APARTMENT*, 1-2-3 (S. 59-66).
- Bruno, Edoardo: La ricerca di Edipo. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dec. (=329/330) 1982, S. 525-528.
- Bulnes, Jose: Les immortels du cinéma: Billy Wilder. In: *Ciné-Télé-Revue* 63, 29.12.1983, S. 24-27.
- Callenbach, Ernest: O.T. In: *Film Quarterly* 23,1, Autumn 1969, S. 61-62.
- Canby, Vincent: Critic's notebook: the wonders of Wilder, the movies' master wit. In: *The New York Times* 140, 10.5.1991, S. C1+.

- Canby, Vincent: Bons mots of a master. In: *The New York Times* 140, 10.5.1991, S. C32.
- Cappabianca, Alessandro: Il paradosso dei Nomi e dei Corpi. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33 Nov./Dec. (=329/330) 1982, S. 575-580.
- Cappabianca, A.: Wilder. In: *Current Biography*, 1984.
- Carcassonne, Philippe / Fieschi, Jacques: Les éxiles. In: *Cinématographe*, 65, Febr. 1981, S. 15-19.
- Carlo, Scarrone: Samuel (Billy) Wilder, ininterrottamente. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dec. (=329/330) (1982, S. 568-574.
- Carter, M.N.: Obsessions of Billy Wilder. In: *Saturday Review* 7, Dec. 1980, S. 60-64.
- Castro Paz, José Luis: Algunas cuestiones sobre EL APARTAMENTO y otros films de Billy Wilder. In: *Vértigo*, N. 1, Dic. 1991, S. 29-31.
- Cerisuelo, Marc: Certains l'aiment grinçant. In: *Télérama*, 2825, 6.3.2004, S. 32-35.
- On Billy Wilder's work, with reviews of some of his films by contemporary French filmmakers, on the occasion of a retrospective of his work at the Cinéma-thèque française.
- Cerisuelo, Marc: Questions de mort ou de vie. Non-chalance et sublime ou le cinéma des adieux chez Ford et Wilder. In: *Positif*, 511, 2003, S. 88-91.
- Cieslar, Jiri: Billy Wilder a jeho umeni baviv divaka. In: *Film a Doba* 22, Dec. 1976, S. 684-693.
- Ciment, Michel. In: *Positif*, 120, Oct. 1970, S. 5-17.
- Ciment, Michel: Sept réflexions sur Billy Wilder. In: *Positif*, 127, Mai 1971, S. 1-21.
- Ciment, Michel: Billy Wilder: trasparenza e pudore. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dec. (=329/330) 1982, S. 562-567.
- Ciment, Michel. Billy Wilder. In: *Positif*, 269/270, Juli/Aug. 1983, S. 8-14.
- Ciment, Michel: Billy Wilder urbi et orbi. In: *Positif*, 269/270, Juli/Aug. 1983, S. 4-7.
- Ciment, Michel: Note bibliographique. In: *Positif*, 269/270 Juli/Aug. 1983, S. 54.
- Clarke, Gerald: Portrait: Billy Wilder. In: *Architectural Digest* 51, April 1994, S. 22-23.
- Cobos, Juan: Un clásico, un raro y un moderno. Aquí un amigo. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 192-195.
- Columbus, Chris: Wilder times. In: *American Film: a Journal of the Film and Television Arts* 11, March 1986, S. 22-28.
- Combs, Richard: Billy Wilder's comedy of excess. In: *Listener* 116,2991, 18.12.1986, S. 65.
- Contenti, Fulvio: Billy Wilder: la morale del doppio. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dec. (=329/330) 1982, S. 613-614.
- Corliss, Richard: *Talking pictures. Screenwriters in the American cinema 1927-1973*. Preface by Andrew Sarris. Woodstock, NY: Overlook Press 1974, xxviii, 398 S.
- Couchman, Jeffrey: A pair of aces. [...] In: *American Cinematographer* 84,3, March 2003, S. 78-80, 82, 84-86.
- On the collaboration between Billy Wilder and John F. Seitz, ASC and their films, particularly FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY, THE LOST WEEKEND, and SUNSET BOULEVARD.
- Cremonini, Giorgio: Frutto proibito di Billy Wilder. In: *Cineforum* 33, Oct. (=328) 1993, S. 34-39.
- Crespo de Lara, Pedro: La tentación vive arriba. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 142-145.
- La crítica americana frente a Billy Wilder. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 100-113.
- Crowe, Cameron: Billy, how did you do it? In: *Sight and Sound* 15,12, Dec. 2005, S. 5.
- Crowe pays tribute to Billy Wilder, referring to The APARTMENT and his concept of comedy.
- Crowe, Cameron: The 'Wilder touch': both sweet and sour. In: *The New York Times*, 7.4.2002, p. AR24.
- Online: <http://www.nytimes.com/2002/04/07/movies>.
- Auch in: *Empire*, 157, July 2002, S. 100-102.
- Dassanowsky-Harris, Robert: Billy Wilder's Germany. 1.2. In: *Films in Review* 41, May 1990, S. 292-297; 41, June/July 1990, S. 352-355.
- De Witt, Karen: Clinton confers awards on 18 cultural figures. In: *The New York Times* 143, 8.10.1993, S. C3.
- De Films die Billy Wilder niet maakte - Veel van zijn filmplannen zijn blijven liggen, maar naar verluidt gaat Billy Wilder nog elke dag naar kantoor om op nieuwe ideeën te broeden. In: *Skrien* 246, 2000, S. 40-42.
- D'Elia, Joe: Billy Wilder Speaks: The Wit and Wisdom of One of Hollywood's Most Acclaimed Filmmakers. In: *Library Journal* 132,1, 1.1.2007, S. 159.

A review of the DVD release of the documentary BILLY WILDER SPEAKS.

Denby, David: Always making wisecrackers. In: *Premiere* 4, Nov. 1990, S. 48, 52.

Diamond, I.A.L. In: *American Film: a Journal of the Film and Television Arts* 1, July/Aug. 1976, S. 33-48.

DiMare, Philip C. (ed.): *Movies in American history: an encyclopedia. 1.2.3.* Santa Barbara, Calif.: ABC-CLIO 2011, lx, 1232 S.

Darin: Wilder, Billy (S. 858--861); Filme: DOUBLE INDEMNITY (S. 134-136); SUNSET BLVD. (S. 478-479).

Doherty, Thomas: Billy Wilder: Ready for a Close-Up. In: *Chronicle of Higher Education* 47,10, 3.11.2000, S. B18-19.

Dunne, John Gregory: The Old Pornographer: Billy Wilder Is Hollywood's Cleverest Moralizer. In: *The New Yorker* 75,33, 8.11.1999, S. 88-96.

Elley, Derek: You did not try to improve it. In: *Variety* 351, 19.7.1993, S. 44.

Errigo, Angie: Billy Wilder. In: *Empire*, 208, Oct. 2006, S. 170-173.

The results of an online debate by the reader's of Empire magazine about the filmmaker Billy Wilder. Includes a breakdown of the opening scene of SUNSET BOULEVARD.

Errigo, Angie: Video directory. In: *Empire*, 13, July 1990, S. 78-80.

Eyquem, Olivier: Biofilmographie de Billy Wilder. In: *Positif*, 269/270, Juli/Aug. 1983, S. 42-53.

Farber, Stephen: Wilder: a cynic ahead of his time. In: *The New York Times* 131, 6.12.1981, sect. 2, 1981, S. 1+ [2p].

Farber, Stephen: The Films of Billy Wilder. In: *Film Comment* 7,4, Winter 1971/72, S. 8-22.

Fava, Claudio G.: America difficile di Wilder. In: *Rivista del cinematografo* 41,1, 1968, S. 64-65.

Fedas, Milos: Crazy nebo parodie? In: *Film a Doba* 34, Jan. 1988, S. 34-38.

Feiwell, Jill: Wilder's Oscars given to Acad. In: *Daily Variety* 276,66, 4.8.2002, S. 5.

Reports that the widow of director Billy Wilder, Audrey Wilder, returned his Oscar statuettes to the Academy of Motion Picture Arts & Sciences, after the director's death in March 2002.

Flatley, Guy. In: *The New York Times* 125, 3.9.1976, S. C6.

Freeman, David: SUNSET BOULEVARD revisited. In: *The New Yorker* 69, 21.6.1993, S. 72-79.

Director Bill Wilder viewed his best-known film, SUNSET BOULEVARD, for the first time since 1950, on the occasion of the classic's adaptation as an Andrew Lloyd Webber musical. The film, Wilder's early life and his much-maligned career are profiled.

Freer, Ian: bare necessities: no.25 Billy Wilder. In: *Empire*, 90, Dec. 1996, S. 20.

French, Philip: Billy Wilder: Part One. In: *National Film Theatre Programmes*, Nov. 2005, S. 16-21.

Part Two. In: *National Film Theatre Programmes*, Dec. 2005, S. 10-13.

Garci, José Luis: Pal Billy. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 15-20.

Garcia, Santiago: Billy Wilder en video. In: *El Cine Amante* 8, March (=84) 1999, S. 58.

García Martínez, José María: Música: experimentos de física acústica con Billy Wilder. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 201-204.

Gaston, R.: Billy Wilder at 80. In: *Film Directions* 8,31, 1986, S. 26.

Gay, Giacomo: La "regia inosservata" di Billy Wilder. In: *Ponte* 19, 1963, S. 95.

Gehmann, Richard: Charming Billy: Hollywood's hottest writer-director-producer, Wilder is the wildest. In: *Playboy*, 12, Dec. 1960, S. 69-70, 90, 145-148.

Gelbart, Larry: Billy Wilder. In: *Farewell, godspeed: the greatest eulogies of our times*. Ed. by Cyrus Copeland. New York: Harmony Books 2003, S. 250-253.

Gérard, Legrand: Les femmes dans les comedies de Wilder: fantaisie et tendresse. In: *Positif*, 269/270, Juli/Aug. 1983, S. 34-39.

Giacci, Vittorio: Billy Wilder: viaggio in Italia. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,328, Oct. 1982, S. 506-507.

Giger, Bernhard: Düsteres und Heiteres. Notizen zu Filmen von Billy Wilder. In: *Zoom-Filmberater* 28,14, 21.7.1976.

Gillett, John: 'Wilder in Paris'. In: *Sight and Sound* 26,3, Dec. 1956, S. 142.

Girlanda, Elio: Billy Wilder sul Tevere blu. In: *Rivista del Cinematografo* 55, June/Aug. 1982, S. 277.

Graaf, Paul van de: Van dansend paard tot elegante petomaan. In: *Skrien*, 246, Sept. 2000, S. 40-42.

Grafe, Frieda: *Geraffte Zeit. Filmartikel / Zeitungs- und Buchbeiträge, Gespräche, ein Vortrag*. Berlin: Brinkmann & Bose 2005, 206 S. (Ausgewählte Schriften in Einzelbänden. 8.).

- Darin: „Er machte Schlagzeilen“ (zum 80. Geburtstag).
- Grbic, Bogdan: Fast Food, Coke & Hollywood. In: *Blimp: Zeitschrift für Film*, 18, 1991, S. 55-57.
- Grignaffini, Giovanna: Billy e Marilyn: la strana coppia. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,329/330, 1982, S. 553-558.
- Grob, Norbert: Das Ernste vor dem Lächerlichen. In: *Filmbulletin* 27,4 (=143), 1985, S. 28-29.
- Guerrini, Tito: Rez. In: *Cinematografo*, 2, Dec. 1951, S. 11.
- Guilds pick Wilder for Sturges award. In: *The Hollywood Reporter* 319,7, 10.9.1991, S. 1, 64.
- Billy Wilder wins the Preston Sturges Award from the Directors Guild Of America and Writers Guild of America.
- Gullén Cuervo, Cayetana: Romantic Billy. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 68-69.
- Harmetz, Aljean: At 73, Billy Wilder's bark still has plenty of bite. In: *The New York Times* 128, 29.6.1979, S. C12.
- Harmetz, Aljean: American Film Institute honors Billy Wilder. In: *The New York Times* 135, 8.3.1986, S. 13.
- Harmetz, Aljean: Seven years without directing, and Billy Wilder is feeling itchy. In: *The New York Times* 138, 3.10.1988, S. C21+.
- Harmetz, Aljean: Billy Wilder: the storyteller. In: *Modern Maturity* 36, Febr./March 1993, S. 31.
- Harmetz, Aljean: Billy Wilder. *The New York Times*, 29.3.2002.
- Harster, Hermann: Bei Billy hängen die Millionen an der Wand. In: *Constanze* 20, 1969.
- Hecht, Hans: Vom Wannsee nach Hollywood. In: *General-Anzeiger* (Wuppertal), 15.10.1959.
- Hesling, Willem: Billy Wilder. In: *Andere Sinema*, 101, Jan./Febr. 1991, S. 5-10.
- Hesling, Willem: Billy Wilders regiedeboot bij Paramount (1). In: *Film en Televisie + Video*, 405, Febr. 1991, S. 26-29.
- Hesling, Willem: Billy Wilders regiedeboot bij Paramount (2). In: *Film en Televisie + Video*, 406, March 1991, S. 26-29.
- Hesling, Willem: Billy Wilders regiedeboot bij Paramount (slot). In: *Film en Televisie + Video*, 407, April 1991, S. 28-31.
- Higham, Charles: Cast a cold eye: the films of Billy Wilder. In: *Sight and Sound* 32,2, Spring 1963, S. 83-87+.
- Higham, Charles: Meet whiplash Wilder. In: *Sight and Sound* 37, Winter 1967/68, S. 21-23.
- Hitchens, Christopher: It happened on Sunset. In: *Vanity Fair* 58, April 1995, S. 215-222.
- Hollywood es mi Métier. Habla Billy Wilder. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 180-191.
- Hommage à Billy Wilder. In: *Cahiers du Cinéma*, 568, 2002, 51-61.
- Hommel, Michel: Billy Wilder. In: *Skrien*, 176, Febr./March 1991, S. 43.
- Horemans, Jos: Some like it Wilder! In: *Film en Televisie + Video*, 357, Febr. 1987, S. 39.
- Hutter, Andreas: „Billy wer...?“ Ein Lokalaugenschein in Sucha, seinem Geburtsort in Polen. In: *Neue Zürcher Zeitung*, 17.6. 2006.
- Zum 100. Geburtstag.
- Hutter, Andreas / Kamolz, Klaus: Billie und Barkas-sy. In: *Profil*, 40, 28.9.1992, S. 82-83, 85-86.
- Hutter, Andreas / Kamolz, Klaus: Plötzlich ein Wiener. In: *Profil*, 19, 9.5.1994, S. 90-94.
- Hutter, Andreas / Peters, Heinz: Gitla stand nicht auf Schindlers Liste. In: *Neue Zürcher Zeitung*, 6..10.2011.
- Kakutani, Michiko: Heart of a romantic, head of a skeptic. In: *The New York Times*, 30.3.2002, S. A17-B9.
- Kakutani, Michiko: Billy Wilder honored at Lincoln Center gala. In: *The New York Times* 131, 4.5.1982, S. C9.
- Karasek, Hellmuth: Der k.u.k. King von Hollywood. In: *Der Spiegel*, 21, 19.5.1986, S. 192-198.
- Auch in: *Karaesks Kulturkritik. Literatur - Film - Theater*. Hamburg: Rasch und Röring 1988, S.46-55.
- Karasek, Hellmuth: Salto mortale a hatodik emeletrol. In: *Filmvilag* 35,12, 1992, S. 44-49.
- Karasek, Hellmuth: Meine Zeit mit Billy Wilder. In: *Die Welt*, 22.6.2006.
- Kasten, Jürgen: Maxim, Marilyn und all die anderen. In: *Filmbulletin* 35,2 (=187), 1993, S. 8-9.
- Kniese, Tobias: Billy Wilder - "Du sollst nicht langweilen!" In: *Süddeutsche Zeitung*, 21.6.2006.
- Koehler, Robert: Billy Wilder. In: *Variety* 387,8, 15.7.2002, Supplement, S. 24-.

- Koll, Horst Peter: Shut up and deal... Umwege und Abwege mit Billy Wilder. In: *Film-Dienst* 55,9, 2002, S. 8-11.
- Kothenschulte, Daniel: Babelsberger Dämmerung. In: *Frankfurter Rundschau*, 22.6.2006.
- Krasnova, Gerena: Billi Uailder po prozvisichu Lucky Billy. In: *Iskusstvo Kino*, 3, 1997, S. 160-163.
- Kraus, Joseph: Billy Wilder. In: *Deutsche Exilliteratur seit 1933. 1: Kalifornien*. Hrsg. v. John Spalek und Joseph Strelka. Bern: Francke 1976, S. 820-826.
- Krusche, Dieter: Billy Wilder: „Ich habe keinen Still!“ In: *Filmforum* (Emsdetten) 2,4, Jan. 1953.
Repr. in: *Frankfurter Rundschau*, 13.1.1962.
- L.R.: Bundesverdienstkreuz für eine Regie-Legende. In: *Film-Echo/Filmwoche*, 11, 18.3.2000, S. 11.
- Lang, G.O.: The mail: the wrong man. In: *The New Yorker* 77, 12.11.2001, S. 16.
- Leiser, Erwin: Billy Wilder. In seinem: *Die Kunst ist das Leben. Begegnungen*. Köln: Kiepenheuer & Witsch 1995, S. 86-96 (KiWi. 396.).
- Leiser, Erwin: Chronist des "American Way of life". Der Filmemacher Billy Wilder ist ein Meister der Komödie und ein Moralist, der Unterhaltung bietet, statt den Zeigefinger zu gebrauchen... In: *Zoom* 46,6-7, 1994, S. 6-9.
- Leiser, Erwin: Der Klassiker: Billy Wilder. In: *Frankfurter Allgemeine Magazin*, 604, 27.9.1991.
- Lemon, Richard: Well, Nobody's Perfect... In: *Saturday Evening Post* 239,26, 17.12.1966, S. 30.
- Lemon, Richard: Regisseur mit Happy-End. In: *Die Weltwoche* (Zürich), 1820, 27.9.1968.
- Lieb, Rebecca: Peck, Wilder to bag Bears. In: *Variety* 350, 8.2.1993, S. 46.
- Ligner, Jean-Marc: Billy Wilder ou l'objecteur de mauvaise conscience. In: *Cinémotion*, 1, Nov. 1988, S. 12-14.
- Lima, Rafael: Grab 'em by the throat: Billy Wilder's tips for screenwriters explained. In: *Creative Screenwriting* 16,2, March 2009, S. 45, 47-48.
Article discussing ten screenwriting tips given by Billy Wilder in a series of interviews with writer/director Cameron Crowe.
- Lopate, Phillip (ed.): *American movie critics: an anthology from the silents until now*. New York: Library of America 2006, xxvii, 720 S.
Repr., 2008.
Darin: Andrew Sarris: Billy Wilder (S. 306); Billy Wilder reconsidered (S. 307-310).
- Luft, Herbert G.: A Matter of Decadence. In: *Quarterly of Film Radio and Television* 7,1, Oct. 1952, S. 58.
- Luft, Herbert G. / Brackett, Charles: Two Views of a Director: Billy Wilder. In: *Hollywood quarterly. Film culture in postwar America, 1945-1957*. Ed. by Eric Smoodin and Ann Ma Berkeley. Cal./London: University of California Press 2002, S. 370-380.
- Luft, Herbert G.: Die stetige Karriere des Billy Wilder. In: *Filmkunst: Zeitschrift für Filmkultur und Filmwissenschaft*, 100, März 1984, S. 27-33.
- Lumme, Helena / Manninen, Mika (eds.): *Screenwriters: America's storytellers in portrait*. Santa Monica, Calif.: Angel City Press 1999, 127 S.
Darin: Billy Wilder (S. 114f).
- Mariás, Miguel: Billy Wilder y los Alemanes. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 76-77.
- Mariás, Miguel / Sañudo, Margarita: Las diez mejores películas de Billy Wilder. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 82-89.
- Mariás, Miguel: Isn't him romantic?. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 34-35.
- Marschall, Susanne: Billy Wilder. In: *Filmregisseure. Biographie, Werkbeschreibungen, Filmographien*. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1999, S. 752-758.
- Martínez de Aguirre y Aldaz, Carlos: Wilder y el pesimismo. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 60-63.
- Maslin, Janet: Film view: missing the many moods of the durable Billy Wilder. In: *The New York Times* 131, 16.5.1982, sect. 2, 1982, S. 21+.
- Mason, M.S.: Billy Wilder's sophisticated touch. In: *Christian Science Monitor* 90,45, 30.11.1998, S. 15.
Reviews the public television documentary BILLY WILDER: THE HUMAN COMEDY, narrated by Walter Matthau.
- McBride, Joseph: Private life of Billy Wilder. In: *Film Quarterly* 23,4, Summer 1970, S. 2-9.
- McBride, Joseph / McCarthy, Todd: Going for extra innings. In: *Film Comment* 15, Jan. 1979, S. 40-48.
- McCarthy, Todd: Life Achievement to Wilder. In: *Variety* 322, 12.3.1986, S. 6+ [2p].
Zur Verleihung des AFI-Awards.
- McCarthy, Todd: Lauded by Academy, he's even Wilder at 93. In: *Variety* 377, 17.1.2000, S. 4.

- McCarthy, Todd: Even wilder at 93. In: *Daily Variety* 266,31, 17.1.2000, S. 24.
- McDonnell, Patrick: A Wilder 100. In: *Cinema Business*, 20, Dec. 2005, S. 40.
- McGilligan, Patrick: Irony. In: *Film Comment* 31, Nov./Dec. 1995, S. 10-14+ [12p].
- McMahon, Gary: Articles: Nostalgia over Berlin. In: *Film International* 7,3, May 2009, S. 6-12.
 Discusses the 'retrograde fascination' and nostalgia of German films pre and post reunification. Highlights films and filmmakers.
- McVay, Douglas. In: *Films and Filming* 6,4, Jan. 1960, S. 11.
- Méndez-Leite, Fernando: Kim Novak, Billy y Polly la Bomba. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 78-82.
- Millar, Gavin: Billy Wilder. In: *Cinema: A Critical Dictionary*. Ed. Richard Roud. London: Secker & Warburg 1980, S. 1081-1087.
- Moffat, Ivan: Paramountin viidennessä kerroksessa. In: *Filmihullu*, 3, 1984, S. 21-23.
- Moore, James: Billy Wilder. In: Morsberger, Robert E. / Lesser, Stephen O. / Clark, Randall (eds.): *American Screenwriters*. Detroit, Mich.: Gale 1984, S. 332-340.
- Morris, G.: The private films of Billy Wilder. In: *Film Comment* 15, Jan./Febr. 1979, S. 33-39.
- Muñoz Molina, Antonio: *Unas gafas de Pla*. Madrid: Aguilar 2000, 322 S. (Colección Crisol. Serie Especial. 63.).
 [Miniaturbuch] Darin: La voz de Billy Wilder.
- Myrsine, Jean: Un bovaryste à Hollywood (Billy Wilder) In: *Cahiers du cinéma* 2,11, April 1952, S. 31.
- Nangle, John: Rez. [zu dem TV-Film: BILLY WILDER SPEAKS]. In: *Classic Images*, 381, March 2007, S. 37.
- Nemeskörtzy, Ivàn: Billy Wilder. In seinem: *A film-muveszet nagykorúsága*. Budapest: Gondolat 1966, S. 328-353.
- Niehoff, Karena: Die hohe Schule des Filmkammerspiels. In: *Der Tagesspiegel*, 24.11.1957.
 Repr. als: „Schnoddriges am Sunset Boulevard. In: Karena Niehoff: *Stimmt es - stimmt es nicht*. Herrenalb: Erdmann 1962.
- Onosko, Tim: Billy Wilder. In: *Velvet Light Trap: A Critical Journal of Film & Television*, 3, Winter 1971/72, S. 29-32.
- The article discusses screenwriter Billy Wilder and highlights various points in his career. Wilder is famous for his ability to capture the issues of society and imbue them with laughter. In *SABRINA*, *THE APARTMENT* he touches on suicide; *DOUBLE INDEMNITY*, *SUNSET BOULEVARD* deals with murder. Wilder seamlessly intertwines film and reality with the bartering of human lives in *ACE IN THE HOLE* and transvestism in *SOME LIKE IT HOT*. In *KISS ME, STUPID* and *ONE, TWO, THREE*, he touches on financial double-dealing and adultery.
- Ophuls, M.: Letters ...or: is he? In: *American Film: a Journal of the Film and Television Arts* 12, Dec. 1986, S. 6+.
- Patar, Benoit: Billy Wilder par Jerome Jacobs. In: *24 Images*, 39/40, Fall 1988, S. 119.
- Pichler, Ölwin H.: Some Like It Black. In: *Blimp: Zeitschrift für Film*, 18, 1991, S. 51-54.
- Pisoni, Roberto: „Sono un uomo delicato“: piccolo dizionario wilderiano. In: *Close-up: Storie della Visione* 2,4, 1998, S. 11-18.
- Poague, Leland: Some versions of Billy Wilder. In: *Cinemonkey: a serious film journal* 5,1 (=16), 1979, S. 6-10.
- Poague, Leland: *Wilder & McCarey*. San Diego, Cal. [...]: Barnes [...] 1980, 319 S. (The Hollywood professionals. 7.).
 Rev. (Desser, David) in: *Post Script: Essays in Film and the Humanities* 1,3, 1982, S. 54-56.
 Rev. (Magny, Joel) in: *Cinéma 81* C81,270, Juin 1981, S. 153-154.
 Mariás, Miguel: El Billy Wilder de Leland A. Poague. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 198-199.
- Porges, Friedrich: Billy Wilder - 60 Jahre. In: *Aufbau*, 25, 24.6.1966, S. 30.
- Prossnitz, Gisela: Billy Wilder zum 80. Geburtstag. In: *Parnass. Kunstmagazin*, 3, 1986, S. 19.
- Quiroga Valcarce, Luis M.: Un Humanista europeo en Hollywood. In: *Vértigo*, N. 1, Dic. 1991, S. 26-28.
- Reijnhoudt, Bram: Een brein gevuld met scheermesjes. In: *Skoop* 27, Febr. 1991, S. 22-27.
- Relling, William, Jr.: A Walk on the Wilder Side: Billy Wilder and the Hollywood Noir Mainstream. In: *Mystery Scene*, 58, 1997, S. 35-37.
 Über subversiven Umgang mit Genre-Konventionen.
 Repr. in: *The Big book of noir*. Ed. by Lee Server, Ed Gorman & Martin H. Greenberg. New York: Carroll & Graf 1998, S. 37-40.

- Robbins, J.: Wilder bites the hand that barely feeds him at Lincoln Center gala. In: *Variety* 307, 5.5.1982, S. 4.
- Roberts, Jerry: Billy Wilder's double indemnities. In: *Variety's On Production* 6,3, 1997, S. S-8 (insges. 3 S., zwischen den Heftseiten 30 und 63).
- Rocha, María Victoria de la: La mujer en Billy Wilder. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 52-56.
- Rodríguez Marchante, Oti: 'Hay alguien perfecto?'. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 57-59.
- Rubio, Miguel: El cineasta de la inteligencia. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 21-33.
- Salina, Francesco: Gli oggetti di Narciso. In: *Film-critica: Rivista mensile di Studi sul Cinema* 33,329/330, 1982, S. 544.
- Sarris, Andrew: Films in focus: western movies. *The Village Voice* 31, 1.7.1986, S. 71.
- Sarris, Andrew: Films in focus: Billy Wilder and the Holocaust. In: *The Village Voice* 27, 4.5.1982, S. 57.
- Sarris, Andrew: Why Billy Wilder belongs in the Pantheon. In: *Film Comment* 27, July/Aug. 1991, S. 9-14.
- Sarris, Andrew: Films in focus: pieces of my mind. In: *The Village Voice* 27, 18.5.1982, S. 53.
- Sarris, Andrew: Billy Wilder: closet romanticist. In: *Film Comment* 12, July/Aug. 1976, S. 7-9.
- Sarris, Andrew: Films in focus: cinema and its discontents. In: *The Village Voice* 32, 13.1.1987, S. 57.
- Sarris, Andrew. In: *Film Comment* 12,4, July 1976, S. 7-9.
- Andrew Sarris traces and discusses the critical treatment of Wilder's early films.
- Sarris, Andrew: *You ain't heard nothin' yet: the American talking film: history & memory, 1927-1949*. New York: Oxford University Press 1998, x, 573 S.
- Darin: The Directors [...] Billy Wilder (S. 327-331).
- Schlöndorff, Volker: Nobody is perfect! In: *Süddeutsche Zeitung*, 20.6.1991.
- Repr. in: *Blimp: Zeitschrift für Film*, 18, 1991, S. 44-46.
- Schlöndorff, Volker: Reporter, Spaßmacher, Moralist: Billy Wilder, dem großen Regisseur, zum 100. Geburtstag. In: *TAZ*, 22.6.2006.
- Schnauber, Cornelius: Billy Wilder - Ein Portrait. In: *Blimp: Zeitschrift für Film*, 18, 1991, S. 46-50.
- Schulberg, Stuart: A Communication: A Letter about Billy Wilder. In: *The Quarterly of Film Radio and Television* 7,4, Summer 1953), S. 434-436.
- Seeblen, Georg: Die Filme von Billy Wilder. In: *epd Film*, 7, 1996, S. 18-27.
- Seeblen, Georg: Billy Wilder. In: *epd Film*, 7, 1988, S. 8-9.
- Seitz, John: A Pair of Aces - John Seitz, ASC proved to be an ideal cinematographer for director Billy. In: *American Cinematographer* 84,3, 2003, S. 78-86.
- Sereni, Vittorio: Punto e pretesto su Billy Wilder. In: *Aut aut* 3, 1951, S. 270.
- Sikov, Ed: Something Wilder. Remembering Billy Wilder, the director who conquered Hollywood with such films as DOUBLE INDEMNITY, SOME LIKE IT HOT, and THE APARTMENT - and stole moviegoers' hearts. In: *Premiere*, 2002, S. 38-43.
- Profile of the legendary writer-director Billy Wilder, looks at his childhood and career.
- Sikov, Ed: A Home for Billy Wilder. In: *Architectural Digest* 65,11, Nov. 2008, S. 94ff.
- The article focuses on the interior decoration and architectural design of a home that was designed for motion picture director Billy Wilder and his wife, Audrey by Charles and Ray Eames, and which was never built.
- Silverman, Stephen M.: Billy Wilder and Stanley Donen. In: *Films in Review* 47,3-4, March-April 1996, S. 34-36.
- Billy Wilder, writer and director of several movies, admires the works of famous American producer, director, and writer Stanley Donen, the recipient of the 1996 Billy Wilder award from the National Board of Review. Donen has changed the directions of Hollywood musical movies. His musicals follow a storyline instead of a mere mix of dance and chorus music, as is seen in the musicals of the previous era. Donen made movies with Fred Astaire and Gene Kelly, his SINGIN' IN THE RAIN being one of the best five movies. Donen's experience with Billy Wilder is described.
- Simon, John: Belt and Suspenders. In: *Theatre Arts* 46,7, July 1962, S. 20.
- Simsolo, Noel: Notes On Billy Wilder. In: *Image et Son*, 282, Mars 1974, S. 21-48.
- Spiller, David: A world of Wilder. In: *London Magazine*, June 1968, S.76-82.
- Stadelmeier, Gerhard: Der Prinz auf der Pointe. In: *Frankfurter Allgemeine Zeitung*, 22.6.1996.
- Starkmann, Alfred: Billy Wilder: Es läuft ein großes Drama über die Bühne. In: *Die Welt*, 27.12.1989, S. 7.

Steen, M. F. (comp.): *Celebrity death certificates*. Jefferson, N.C.: McFarland 2003, vi, 202 S.

Darin: Billy Wilder (S. 180).

Taylor, David: Billy Wilder. In: *Punch*, 267, Juli-Dez. 1974, S. 1081.

Tomicek, Harry: Ein Wiener aus Lemberg in Hollywood. Das Werk Billy Wilders. In: *Neue Zürcher Zeitung*, 14.9.1978.

Torres-Dulce Lifante, Eduardo: Río Wilder. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 46-51.

Toumarkine, Doris: 41 Wilder films at Film Forum retro. In: *The Hollywood Reporter* 317,11, 25.4.1991, S. 3, 38.

Traubner, Richard: Retrospectives in Berlin. In: *Films in Review* 31, Aug./Sept. 1980, S. 419-422.

Turroni, Giuseppe: Stella di tenebra. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,323, Aprile 1982, S. 133-136.

Turroni, Giuseppe: Billy Wilder "artista": dal surrealismo al concettuale. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,329/330, 1982, S. 539-543.

Tuska, Jon (ed.): *Close-Up. The Hollywood Director*. Metuchen, NJ : Scarecrow Press 1978, IX, 444 S.

Darin: Billy Wilder, S. 1-32.

Valcárcel, Isabel: 1933, el año del miedo y cronología. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 7-13.

Vandaele, J.: 'Funny Fictions': Francoist Translation Censorship of Two Billy Wilder Films. In: *Translator* (Manchester) 8,2, 2002, S. 267-302.

Vaske, Hermann: Billy Wilder. In seinem: *Why are you creative?* Mit Kommentaren von Jeffrey K. Zeig. [Übers.: Marion Kagerer.] Mainz: Schmidt 1999, S. 220-224 (Arte-Edition.).

Viani, Duccio: Foto di gruppo con fantasmi. L'incontro con le rovine della Germania in Wilder, Böll, Rossellini. In: *Incontri*. Atti della Scuola Europea di Studi Comparati, Pontignano, 1-8 settembre 2002. A cura di Orsetta Innocenti. Firenze: Le Monnier 2004, S. 282-292 (Quaderni di synopsis. 3.)/(Cartografie dell'immaginario.).

Viviani, Christian: Black Billy. In: *Positif*, 269/270, July/Aug. 1983, S. 40-41.

Volk, Stefan: "Red' nicht, zeig' es!" Billy Wilder zum 100. Geburtstag. In: *film-dienst* 59,13, 2006, S. 14-15.

Waldekranz, Rune: *Amerikansk Film*. Stockholm: Wahlström & Widstrand 1954, 306 S. (Svenskt Filmbibliotek. 6.).

Wenk, Michael: Some Like It Wilder. Zum 90. Geburtstag von Billy Wilder. In: *filmdienst* 49,13, 1996, S. 34-36.

Wenk, Michael: Ein Besuch beim alten Meister vom Hollywood-Boulevard. Zum 100. Geburtstag des unvergleichlichen Drehbuchautors und Filmregisseurs Billy Wilder. In: *Neue Zürcher Zeitung*, 17.6.2006.

Wilmington, Michael: Jack Lemmon. In: *Film Comment* 29, March/April 1993, S. 9-23.

Witte, Karsten: Auswärtige Affären. Billy Wilders Filme. In seinem: *Im Kino. Texte vom Sehen & Hören*. Frankfurt: Fischer-Taschenbuch-Verlag 1985, S. 76-79 (Fischer-Taschenbuch. 4454.)/(Fischer-Cinema.).

Zuerst in: *Frankfurter Rundschau*, 19.3.1980.

Woodcock, John M.: The name dropper. In: *The American Screenwriter* 39,4, 1989, S. 14-15.

Yarrow, Andrew L.: Billy Wilder decides to sell some of his art collection. In: *The New York Times* 138, 30.8.1989, S. C19.

Young, Colin: The Old Dependables. In: *Film Quarterly* 13,1, Autumn 1959, S. 2-17.

Themenhefte / Sektionen:

Bianco e Nero 12,11/12, Nov. 1951.

Whole issue devoted to the work of Wilder including 'The Audacity Of Wilder' by Fernaldo Di Giammatteo and the screenplay of SUNSET BOULEVARD.

Positif, 127, May 1971, S. 1-31.

General article on the director and his films with a dictionary of Wilder's catch phrases and a study of the PRIVATE LIFE OF SHERLOCK HOLMES.

Dirigido Por., 21, March 1975, S. 1-19.

Filmcritica, 329/330, Nov. 1982, S. 515-614.

Nickel Odeon: Revista trimestral de cine, 10, Primavera 1998.

Positif, 269/270, July 1983, S. 2-55.

Various articles about Wilder and his work including an interview with Wilder, critique and analysis of his work, article on representations of women in his films plus two articles written by Wilder.

Positif, 271, Sept. 1983, S. 24-52.

Part two of dossier on Wilder including an article on Jack Lemmon in Wilder films and articles on MAUVAISE GRAINE, NINOTCHKA, SUNSET BOULEVARD, the SPIRIT OF ST. LOUIS, the APARTMENT, the FRONT PAGE and BUDDY, BUDDY.

Journal - Hommage à Billy Wilder. In: *Cahiers du cinéma*, 568, 2002, 568, S. 51-61.

Braund, Simon: 19. Billy Wilder. In: *Empire*, July 2005, Supplement.

A special issue of Empire magazine devoted to the results of a readers-poll to find the twenty greatest film directors of all time.

Nicht einzeln nachgewiesene Artikel:

The Picturegoer 21,842, 23.6.1951, S. 12.

Cahiers du Cinéma 2,11, April 1952, S. 31-35.

La Rassegna del Film 2,15, June 1953, S. 17.

The Film Daily 104,79, 22.10.1953, S. 7.

ABC Film Review 6,12, Dec. 1956, S. 15.

The Picturegoer 32,1125, 24.11.1956, S. 10.

Sight and Sound, Winter 1956-57.

Die Wochen-Presse, 47, 23.11.1957, S. 1-2 (Filmregie: So gut, wie das Publikum will).

Sight and Sound 28,3/4, July 1959, S. 134.

Note on Wilder's visit to London.

Newsweek, 20.6.1960.

Time, 27.6.1960.

New York Times Magazine, 24.1.1960.

Guild News, 7, Jan. 1962, S. 22.

Sight and Sound 32,2, April 1963, S. 83-87, 103.

Holiday, June 1964.

Life, 11.12.1964.

Chaplin, 51, Dec. 1964, S. 389.

Film Comment 3,3, July 1965, S. 63.

Chaplin, 58, Nov. 1965, S. 396.

Griffith, 4, Jan. 1966, S. 11.

Die Presse (Wien), 19.6.1966 (Hans Winge).

Auch in: Neue Zürcher Zeitung, 25.6.1966.

Frankfurter Allgemeine Zeitung, 22.6.1966 (BJ = Brigitte Jeremias).

Süddeutsche Zeitung, 22.6.1966 (s-y = Georg Salm-ony).

Saturday Review, 24.9.1966.

Saturday Evening Post, 17.12.1966.

Sight and Sound, Winter 1967.

Monthly Film Bulletin 34,407, Dec. 1967, S. 195-196.

London Magazine, June 1968.

L'Avant-Scène du Cinéma, 83/84, July 1968, S. 86.

Sunday Express, 18.2.1968.

Cinema (London), 4, Oct. 1969, S. 14-21.

Wilder reappraised including interview with director.

Sight and Sound, Summer 1969.

Film Ideal, 220-221, Sept. 1970, S. 396-399.

Film Comment 6,4, Dec. 1970, S. 112.

Today's Cinema, 9789, 20.3.1970, S. 7.

Positif, Mai 1971.

Stuttgarter Zeitung, 21.6.1971 (Else Goelz).

Spandauer Volksblatt, 22.6.1971 (Arthur Zickler).

Film Comment 7,4, Dec. 1971, S. 8-22.

The major themes in Wilder's films.

Esquire, April 1972.

Listener, 19.12.1974.

Ecran, 35, April 1975; 36, May 1975, S. 93.

Sight and Sound, Winter 1976.

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.

Neue Zürcher Zeitung, 17.6.1976 (Martin Schlappner).

Stuttgarter Zeitung, 18.6.1976 (Henning Harmsen).

Die Welt, 21.6.1976 (Sven Hansen).

Berliner Morgenpost, 22.6.1976 (-nz = Sieter Strunz).

Die Presse (Wien), 22.6.1976 (Franz Manola).

Kölner Stadt-Anzeiger, 22.6.1976 (Hans C. Blumenberg).

Der Abend, 22.6.1976 (IB = Inge Bongers).

Der Tagesspiegel, 22.6.1976 (Wolfgang Stieler).

Süddeutsche Zeitung, 22.6.1976 (p.b. = Peter Buchka).

L'Avant-Scène du Cinéma, 216, 15.11.1978, S. 58.

Cinemonkey, 16, Jan. 1979, S. 6-10.

Article which posits a reappraisal of the director's work against the traditional view of him as a Viennese film noir cynic.

Film Comment 15,1, Febr. 1979, S. 33: Billy Wilder: Twilight Time.

New Society, 2.8.1979.

American Film 4,4, Febr. 1979, S. 17-20.

Account of the trials and tribulations Wilder faced in filming FEDORA.

Films in Review 31,7, Aug. 1980, S. 419-421.

Saturday Review, Dec. 1980.

Zur Retrospektive in Berlin.

Variety 298, 13.2.1980, S. 37+.

New York Times, 6.12.1981.

- Film Comment 18,3, May 1982, S. 29-31.
 Reappraisal of Wilder's screenwriting partnership with Charles Brackett.
- Filmcritica, 323, April 1982, S. 137-145.
 Analysis of some of Wilder's films, their structure and characters.
- Ciné-Revue 63,52, 29.12.1983, S. 25-27.
- Cinema Novo, 32, Nov. 1983, S. 27-33.
- Filmkunst, 100, März 1984, S. 27-33.
- Screen International, 483, 9.2.1985, S. 2.
- The Hollywood Reporter 289,15, 25.10.1985, S. 1/46.
 Wilder has been elected to receive the American Film Institute's 1986 Life Achievement Award.
- Film-Echo/Filmwoche, 11, 22.2.1986, S. 7.
 Note that Wilder is to become a manager for United Artists.
- Film Directions 8,31, July 1986, S. 26.
- The Hollywood Reporter 291,5, 10.3.1986, S. 1, 23.
 Wilder receiving the American Film Institute's 14th annual Life Achievement Award.
- Film-Echo/Filmwoche, 31/32, 5.6.1987, S. 8.
 Billy Wilder in Berlin.
- American Cinematographer 72,1, Jan. 1991, S. 86.

Obituarieren

- Billy Wilder's death signifies end of entire epoch in Hollywood. In: *ITAR/TASS News Agency*, 29.3.2002, p. 1.
- Harmetz, Aljean: Billy Wilder, master of caustic films, dies at 95. In: *The New York Times*, 29.3.2002, S. A1, col. 2.
- Göttler, Fritz. In: *Süddeutsche Zeitung*, 30.3.2002.
- Kakutani, Michiko: Heart of a romantic, head of a skeptic. In: *The New York Times*, 30.3.2002, S. A17, col 1.
- Knorr, Wolfram: Nobody is perfect oder die Welt als Komödien-Hölle. In: *Welt-Woche*, 14, 2002.
- Kothenschulte, Daniel. In: *Frankfurter Rundschau*, 30.3.2002.
- Luken, Verena. In: *Frankfurter Allgemeine Zeitung*, 30.3.2002.
- Nord, Cristina: An der Grenze von Schein und Sein. In: *TAZ*, 31.3.2002.

- Tomicek, Harry. In: *Neue Zürcher Zeitung*, 30.3.2002.
- Gray, Timothy M. / Natale, Richard: Obituaries: Wilder: Maestro of Movies: Immigrant to America Made Quintessential U.S. Classics. In: *Variety* 386,7, 1.-7.4.2002, S. 73.
- Honeycutt, Kirk / Byrge, Duane: Hollywood mourns Wilder. In: *Hollywood Reporter* (International Edition) 372,42, 2.4.2002, S. 67ff.
- Crowe, Cameron: The 'Wilder touch': both sweet and sour. In: *The New York Times*, 7.4.2002, S. AR24, col. 1.
- Gordon, Devin: The King Behind the Camera. In: *Newsweek* 139,14, 8.4.2002, S. 10.
- Corliss, Richard: Kings of Comedy: Billy Wilder 1906-2002. His movies were joyfully sardonic and still sparkle like champagne. In: *Time* 159,14, 8.4.2002, pp.70+.
- Smith, Kyle: He Liked It Hot: From Sunset Boulevard to Stalag 17, subversive cinematist Billy Wilder thrived as the wicked wit of the West. In: *People Weekly* 57,14, 15.4.2002, S. 58+.
- Lentz, Harris III: Obituaries. In: *Classic Images*, 323, May 2002, S. 62-63.
- McBride, Joseph: Thank you, Mr Wilder. In: *Written By* 6,5, May 2002, S. 16-18.
- Kemp, Phillip: Billy Wilder. In: *Sight and Sound* 12,5, May 2002, p. 3.
 Wilder had been described as the last great surviving film-maker of cinema's golden age.
- TV Guide* 50,52, 28.12.2002, S. 36.
- Bourget, Jean-Loup: Hommage - Billy Wilder 1906-2002: Et maintenant, petit homme? In: *Positif*, 495, 2002, 495, S. 97-100.
- Seidl, Claudius: Warum Billy Wilder uns alle überleben wird. In: *Steadycam*, 44, 2002, S. 27-31.

Einzelne Filme (in chronologischer Folge)

Das folgende Verzeichnis listet die Filme, bei denen Wilder Regie geführt hat, in chronologischer Folge auf. Die Einträge sind nach dem Muster geordnet: Drehbücher; Drehberichte; Analysen; kleine Artikel und Rezensionen (=Rezensionen I); Artikel, die nicht mit Verfasser und Titel nachgewiesen werden konnten (Rezensionen II).

Mauvaise graine Böse Saat Frankreich 1934

Asper, Helmut G.: Ein Straßenfilm. In Vergessenheit geraten: Billy Wilders erste Filmregie MAUVAISE GRAINE. In: *FilmDienst* 59,18, 31.8.2006, S. 14-16.

Chandler, Charlotte: *Nobody's Perfect: Billy Wilder, A Personal Biography*. New York: Simon & Schuster 2002, S. 60-68.

Wimmer, Leila: "I Don't Have a Home!" Paris Interregnum in MAUVAISE GRAINE. In: *Billy Wilder, movie-maker. Critical essays on the films*. Ed. By Karen McNally. Jefferson, NC [...]: McFarland 2011, S. 161-177.

Rezensionen:

Nangle, John: Rez. In: *Classic Images*, 308, Febr. 2001, S. 25.

Positif, 271, Sept. 1983, S. 30-31.

Premiere 10,2, Oct. 1996,

The Major and the Minor Der Major und das Mädchen USA 1942

Analysen:

Bernardi, Sandro: Gli incipit di Billy Wilder: la macchina e il doppio. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dez. (=329/330), 1982, S. 529-535.

Giacci, Vittorio: Mascheramenti: (da una sequenza di THE MAJOR AND THE MINOR). In: *Filmcritica*

ca: *Rivista mensile di Studi sul Cinema* 33, Nov./Dez. (=329/330) 1982, S. 536-538.

Rezensionen I:

D'Allonnes, F.R.: Rev. In: *Cinema* 85, 334, 18.-24.12.1985, S. 4.

Cremonini, Giorgio: Frutto proibito di Billy Wilder. In: *Cineforum* 33, Oct. (=328) 1993, S. 34-39.

Crowther, Bosley: Rez. In: *New York Times*, 17.9.1942.

Denby, David: Wild and Wilder. In: *New Yorker*, 3.7.2006, S. 14.

Eisen, Sergio : Rev. In: *El Cine Amante* 8, Nov. (=92) 1999, S. 54-55.

E.R.: Rez. In: *Monthly Film Bulletin*, 107, Nov. 1942.

Eyquem, O.: Rev. In: *Positif*, 305/306, Juli/Aug. 1986, S. 105-106.

Kael, Pauline: Rev. In: *New Yorker* 81,27, 12.9.2005, S. 27.

Lardner, David: Rez. In: *The New Yorker*, 19.9.1942.

Lukas, Karli : Rev. In: *Metro*, 109, 1997, S. 53-54.

MacNab, Geoffrey: Billy Wilder Boxed Set. In: *Sight and Sound* 17,1, Jan. 2007, S. 86.

Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1942, S. 37.

Rezensionen II:

Motion Picture Herald 148,9, 29.8.1942.

Newsweek, 7.9.1942.

Time, 28.9.1942.

Today's Cinema 59,4806, 25.11.1942.

Kinematograph Weekly, 1858, 26.11.1942.

The Picturegoer 12,571, 9.1.1943, S. 14.

Star: Settimanale di cinema e altri spettacoli 3,21, 1946, S. 8.

The Listener 114,2921, 8.8.1985, S. 33.

Positif, 305/306, July 1986, S. 105-106.

Cinema e cinema: Materiali di studio e di intervento cinematografici 17,59, 1990.

Five Graves to Cairo
Fünf Gräber bis Kairo
USA 1943

Interview:

Phillips, Gene: Interview with Billy Wilder. In: *Literature/Film Quarterly* 4,1, Winter 1975.

Analysen:

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

Couchman, Jeffrey: A pair of aces. [...] In: *American Cinematographer* 84,3, March 2003, S. 78-80, 82, 84-86.

On the collaboration between Billy Wilder and John F. Seitz, ASC and their films, particularly FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY, THE LOST WEEKEND, and SUNSET BOULEVARD.

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

Rezensionen I:

Crowther, Bisley: Rez. In: *New York Times*, 27.5.1943.

Danks, Adrian : Rev. In: *Metro*, 109, 1997, S. 54-55.

K.F.B.: Rez. In: *Monthly Film Bulletin*, 115, 31.7.1943.

Lardner, David: Rez. In: *The New Yorker*, 5.6.1943.

Santarelli, Giorgio: Rez. In: *Rivista del cinematografo* 25,7-8, 1952, S. 27

Saroni, Luciano: Rez. In: *Rassegna del film: Mensile di cultura cinematografica* 1,4, 1952, S. 36.

Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1943, S. 21.

Rezensionen II:

Motion Picture Herald 151,6, 8.5.1943.

Time, 24.5.1943.

Newsweek, 31.5.1943.

Today's Cinema 61,4899, 67.1943.

Kinematograph Weekly, 1890, 8.7.1943.

The Picturegoer 12,587, 21.8.1943, S. 14.

Today's Cinema 81,6815, 6.8.1953, S. 5.

Kinematograph Weekly, 2407, 13.8.1953, S. 18.

Double Indemnity
Frau ohne Gewissen
USA 1944

literarische Vorlage:

Cain, James M.: *Double indemnity*. New York: Vintage Books 1992, 115 S.

Zuerst 1935. Zahlreiche Ausgaben.

Dt.: *Den Haien zum Frass*. Kriminal-Roman. [Ins Dt. übertr. von L. Overhoff.] Bergisch Gladbach: Lübbe 1979 157 S. (Bastei-Lübbe-Taschenbuch. 36020.).

Drehbuch:

Brackett, Charles / Wilder, Billy: DOUBLE INDEMNITY. In: *Best film plays 1945*. Ed. by John Gassner and Dudley Nichols. New York, NY: Crown Publ. 1946, S. 115-174.

Wilder, Billy: *DOUBLE INDEMNITY*. [The complete screenplay.] Berkeley [...]: University of California Press 2000, xvi, 123 S.

Ital.: *LA FIAMMA DEL PECCATO. La sceneggiatura completa*. Di Raymond Chandler e Billy Wilder. Introduz. di Jeffrey Meyers. Roma: Elleu Multimedia 2004, 143 S.

Span.: *PERDICIÓN*. [Von] Billy Wilder, Raymond Chandler, basado en un relato de James Cain. Prólogo de Fernando Trueba. [Traducción Marta Heras.] Madrid: Plot 2004, 142 S. (Tal cual: Biblioteca de textos cinematográficos.).

Buchlange Studien:

Schickel, Richard: *DOUBLE INDEMNITY*. Repr. London: BFI Publishing 2003, 72 S. (BFI film classics.).

Zuerst 1992. Repr. 1996.

Rev. (Ciment, Michel) in: *Positif*, 408, Févr. 1995, S. 75-77.

Rev. (Hendrykowski, Marek) in: *Kino* (Warszawa) 27, Mai 1993, S. 39-40.

Rev. (Phillips, Julie) in: *The Village Voice* 37, 8.9.1992, Literary Supplement, 108, S. 8.

Rev. (Slide, Anthony) in: *Classic Images*, 210, Dec. 1992, S. 40-45.

Rev. (Hodsdon, Barrett) in: *Media Information Australia*, 68, May 1993, S. 113-114.

Rev. (Thompson, David) in: *Sight and Sound* 2,4, Aug. 1992, S. 42.

Filmprogramm:

Oetjen, Almut (Textverf./Hrsg.): *DOUBLE INDEMNITY. Der Film Noir von Billy Wilder FRAU OHNE GEWISSEN*. Stuttgart: Wiedleröther 2001, (24) S. (Filmprogramm. 300.).

Interviews:

Allyn, John: DOUBLE INDEMNITY: A policy that paid off. In: *Literature/Film Quarterly* 6,2, 1978, S. 116-124.

Interview mit Billy Wilder. Zur Zusammenarbeit mit Brackett am Drehbuch.

MacMurray, Fred: The Role I Liked Best? In: *Saturday Evening Post* 220,3, 19.7.1947, S. 74-.

Moffatt, Ivan: On the Fourth Floor of paramouundt. Interview with Billy Wilder. In: *The World of Raymond Chandler*. Ed. by Miriam Gross. London: Weidenfeld and Nicolson 1977.

Analysen:

Aldarondo, Ricardo: *La condesa descalza*. Barcelona: Dirigido por [2000], 140 S.

Über THE BAREFOOT CONTESSA (Mankiewicz) und DOUBLE INDEMNITY.

Armstrong, Richard: DOUBLE INDEMNITY: an American tragedy. In: *Audience*, 193, Febr./March 1997, S. 10-13.

Armstrong, Richard: Lady in the Dark. In: *Film Journal* 1,1, 2002.

Offers a sympathetic reading of the femme fatale figure in Billy Wilder's DOUBLE INDEMNITY.

Armstrong, Richard: Nineteen with a bullet (the 60th anniversary of DOUBLE INDEMNITY). In: *The Film Journal* (Ohio), 9, July 2004.

Arthur, Paul: Los Angeles as scene of the crime. In: *Film Comment* 32, July/Aug. 1996, S. 20-26.

Bascara, Victor: The Case of the Disappearing Filipino American Houseboy: Speculations on DOUBLE INDEMNITY and United States Imperialism. In: *Kritika Kultura*, 8, Febr. 2007, S. 54-89.

Bernardi, Sandro: Gli incipit di Billy Wilder: la macchina e il doppio. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dez. (=329/330), 1982, S. 529-535.

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

Biesen, Sheri Chinen: Censorship, Film Noir, and DOUBLE INDEMNITY (1944). In: *Film & History* 25,1-2, 1995, S. 40-52.

Effectively working within the censorship restrictions of the Production Code Administration and the physical limitations imposed by the Second World War, DOUBLE INDEMNITY (1944) created a combination of murder and sex that inspired many imitators and helped initiate the film noir genre. [From ABC-CLIO America: History and Life]

Biesen, Sheri Chinen: Raising Cain with the censors, again: THE POSTMAN ALWAYS RINGS TWICE (1946). In: *Literature/Film Quarterly* 28,1, 2000, S. 41-48.

Biesen, Sheri Chinen: Censorship and DOUBLE INDEMNITY: Adapting James M. Cain During the War. In ihrem: *Blackout. World War II and the origins of film noir*. Baltimore: Johns Hopkins University Press 2005.

Bilteyst, 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.

Boozer, Jack: The lethal femme fatale in the noir tradition. In: *Journal of Film and Video* 51,3-4, 1999, S. 20-35.

Bronfen, Elisabeth; Femme fatale-negotiations of tragic desire. In: *New Literary History* 35,1, Winter 2004, S. 103-116.

Repr. in: Felski, Rita (ed.): *Rethinking Tragedy*. Baltimore, MD: Johns Hopkins University Press 2008, S. 287-301.

The theme of fatal misrecognition, its consequences, as well as a possibility of putting an end to their haunting, is discussed. The emergence of the femme fatale in Billy Wilder's DOUBLE INDEMNITY, as the figure who accepts tragedy as an enactment of responsibility and not of fate, is examined. [Expanded Academic Index]

Buchsbaum, Jonathan: Tame wolves and phony claims: paranoia and film noir. In: *Persistence of Vision: the Journal of the Film Faculty of the City University of New York*, 3/4, Summer 1986, S. 35-47.

Couchman, Jeffrey: A pair of aces. [...] In: *American Cinematographer* 84,3, March 2003, S. 78-80, 82, 84-86.

On the collaboration between Billy Wilder and John F. Seitz, ASC and their films, particularly FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY, THE LOST WEEKEND, and SUNSET BOULEVARD.

Dussere, Erik: Out of the past, into the supermarket: consuming film noir. In: *Film Quarterly* 60,1, 2006, S. 16-27.

On the relationship between film noir and the American consumer culture, portraying the underside of the American dream Looking at three films which feature the supermarket: DOUBLE INDEMNITY, THE LONG GOODBYE and FIGHT CLUB.

Frink, Alexandra: *Die starken schönen Bösen. Mörderinnen im Film*. Alfeld: Coppi-Verl. 1998, iv, 129 S., S. v-xiii. (Aufsätze zu Film und Fernsehen. 61.).

Gallagher, Brian: "I love you too": sexual warfare & homoeroticism in Billy Wilder's DOUBLE INDEMNITY. In: *Literature/Film Quarterly* 15,4, 1987, S. 237-246.

Gravett, Sharon L.: Love and Hate in Film Noir: DOUBLE INDEMNITY and BODY HEAT. In: *The Journal of the Association for the Interdisciplinary Study of the Arts* 1,1, Fall 1995, S. 177-185.

Grodal, Torben Kragh: Kærlighed og lyst: Filmromantik og filmpornografi set i lyset af den kognitive-evolutionære psykologi. In: *Kosmorama* 50,234, Winter 2004, S. 7-28.

Psychological examination of the representation of sexuality in film. Discusses, among others, Stanley Kubrick's EYES WIDE SHUT and Billy Wilder's DOUBLE INDEMNITY.

Hillis, Ken: Film Noir and the American Dream: The Dark Side of Enlightenment. In: *The Velvet Light Trap*, 55, April 2005, S. 3-18.

Considers the connections between film noir characters and post-WWII American identity, suggesting that noir protagonists reflect an existential awareness of the impossibility of their own enlightenment & realising the American Dream.

Jeffrey, William D.: DOUBLE INDEMNITY: creation and destruction of a femme fatale. In: *The Psychoanalytic Review* 84,5, 1997, S. 701-715.

Johnston, Claire: DOUBLE INDEMNITY. In: Kaplan, E. Ann (ed.): *Women in Film Noir*. London: BFI; 1980, S. 100-111.

Kirtley, Malcolm: *DOUBLE INDEMNITY*. London: Longman / York Press 2000, 88. S. (York Film Notes.).

Krutnik, Frank: Desire, transgression and James M. Cain. In: *Screen* 23,1, 1982, S. 31-44.

Krutnik, Frank: *In a lonely street. Film noir, genre, masculinity*. London [...]: Routledge 1991, xiv, 268 S.

Leitch, Thomas M.: DOUBLE INDEMNITY and the Film Noir. In seinem: *Crime films*. Cambridge/New York: Cambridge University Press 2002, S. 126-145.

Vgl. T.M.L. [= Thomas M. Leitch]: DOUBLE INDEMNITY (1936). In: *The Encyclopedia of Novels into Film*. Ed. by John C. Tibbets & James M. Welsh. New York: Facts on File 1998, S. 97-98.

Loyo, Hilaria: Subversive Pleasures in Billy Wilder's DOUBLE INDEMNITY. In: *Atlantis: Revista de la Asociacion Espanola de Estudios Anglo-Norteamericanos* 15,1-2, May-Nov. 1993, S. 169-190.

Manon, Hugh S.: X-Ray Visions: Radiography, Chiaroscuro, and the Fantasy of Un suspicion in Film Noir. In: *Film Criticism* 32,2, Winter 2007/08, S. 2-27.

This article discusses the use of chiaroscuro lighting in film noir motion pictures. The article explains that chiaroscuro is the angular alternation of dark shadows and stark fields of light across various on-screen surfaces. Examples of film that use this lighting are also discussed, which include DOUBLE INDEMNITY, directed by Billy Wilder, THE DARK CORNER, directed by Henry Hathaway, and RAW DEAL, directed by Anthony Mann. Other common film noir techniques are discussed, which includes radiography and the fantasy of un suspicion.

Manon, Hugh S.: Some Like It Cold: Fetishism in Billy Wilder's DOUBLE INDEMNITY. In: *Cinema Journal* 44,4, Summer 2005, S. 18-43.

Using psychoanalytic theory, the article explores the fetishism in Billy Wilder's DOUBLE INDEMNITY, particularly in the character of Walter Neff.

Marling, William: On the relation between American roman noir and film noir. In: *Literature/Film Quarterly* 21,3, 1993, S. 178-193.

Maxfield, James F.: DOUBLE INDEMNITY. In seinem: *The fatal woman: sources of male anxiety in American film noir, 1941-1991*. Madison, N.J./London: Fairleigh Dickinson University Press / Associated University Presses 1996, S. 26-36.

Mintz, Steven / Roberts, Randy: Postwar Hollywood. Introduction: DOUBLE INDEMNITY and film noir.. In ihrem: *Hollywood's America. United States history through its films*. St. James, N.Y.: Brandywine Press 1993, S. 1-9.

Naremore, James: Straight-Down-the-Line: Making and Remaking DOUBLE INDEMNITY. In: *Film Comment* 32,1, Jan.Febr. 1996, S. 22-31.

Billy Wilder's DOUBLE INDEMNITY, one of the most influential movies in Hollywood history, was originally filmed with a different ending. In the original version of the film, which was adapted from the James M. Cain novella, Walter Neff (Fred MacMurray) was executed in a California gas chamber. This was a controversial way to end the movie, however, and Wilder dropped it, feeling that an execution was "unnecessary." Neff's death in the gas chamber is an outgrowth of several important motifs in the film, however, and it crystallizes the full implication of those motifs. Without this scene, the film's critique of American modernity is blunted, the character played by Edward G. Robinson seems less morally complex, and audiences feel a bit more comfortable. [Art Index]

Naremore, James: *More than night: Film noir in its contexts*. Upd. and exp. ed., Berkeley: University of California Press 2008, xviii, 384 S.

Darin: Billy Wilder: DOUBLE INDEMNITY (S. 81-95 u. passim).

Naremore, James: La chambre de mort. In: *Trafic*, 27, Autumn 1998, S. 100-110.

Orr, Christopher: Cain, naturalism and noir. In: *Film Criticism* 25,1, Fall 2000, S. 47-64.

The writer examines film noir and "hard-boiled" fiction as an expression of specific developments within the naturalist tradition, focusing on film adaptations of James M. Cain's novels THE POSTMAN ALWAYS RINGS TWICE and DOUBLE INDEMNITY, and on American remakes and adaptations of them. These novels, he explains, are based on a causal relationship between sexual desire and criminal activity, a formula that has been popular with naturalist writers since Emile Zola. He goes on to discuss Tay Garnett's 1946 adaptation of POSTMAN, Bob Rafelson's 1981 adaptation of the same novel, Billy Wilder's 1944 adaptation of DOUBLE INDEMNITY, and Lawrence Kasdan's 1981 remake of it, BODY HEAT, exploring the degree to which they signal either transformations in naturalism or a move away from this tradition. He concludes that the naturalist tradition has all but disappeared from the erotic crime film, a subgenre that once offered an essential critique of the American dream. [Art Index]

Orr, Christopher: Cain, naturalism, and noir. In: *Film Criticism* 25,1, Fall 2000, S. 47-64.

Discusses, among others, Billy Wilder's DOUBLE INDEMNITY.

Osteen, Mark: Noir's Cars: Automobility and Amoral Space in American film noir. In: *Journal of Popular Film & Television* 35,4, Jan. 2008, S. 183-192.

Palao-Errando, Jose Antonio: La inquietante cercanía del enigma: Amor y verdad en la trama policiaca. In: *Archivos de la Filmoteca*, 17, 1994, S. 77-91.

On the motifs of love and truth in the detective film. Discusses, among others, Billy Wilder's DOUBLE INDEMNITY, Otto Preminger's LAURA and Fritz Lang's BEYOND A REASONABLE DOUBT.

Palmer, R. Barton: The divided self and the dark city: film noir and liminality. In: *Symplek* 15,1/2, 2007, S. 66-79.

Pelizzon, V. Penelope / West, Nancy M.: Multiple Indemnity: Film Noir, James M. Cain, and Adaptations of a Tabloid Case. In: *Narrative* 13,3, Oct. 2005, S. 211-237.

Perry, Timothy Kevin: The dark world of film noir. In: *Filmfax*, 93/94, Oct. 2002, S. 101-106, 131.

Analysis of 'classic film noir elements' referring to several movies in the genre, including DOUBLE INDEMNITY (1944).

Perucci, Tony: 'Pretty, Isn't It?': Adapting Film Noir to the Stage. In: MacArthur, Michelle / Wilkinson, Lydia / Zaiontz, Keren (eds.): *Performing Adaptations: Essays and Conversations on the Theory and Practice of Adaptation*. Newcastle upon Tyne: Cambridge Scholars 2009, S. 73-85.

Phillips, Gene D.: Exiled in Babylon: Chandler's Screenplays Lured: DOUBLE INDEMNITY. In seinem: *Creatures of darkness. Raymond Chandler, detective fiction, and film noir*. Lexington, Kent.: University Press of Kentucky 2000, S. 165-182.

Prigozy, Ruth: DOUBLE INDEMNITY: Billy Wilder's Crime and Punishment. In: *Literature/ Film Quarterly* 12,3, 1984, S. 160-170.

Ross, Terrence: Updated noir: a comparison of DOUBLE INDEMNITY and ONE FALSE MOVE [1993]. In: *Creative Screenwriting* 2,1, April 1995, S. 68-75.

A comparison of two noir films considering their different ways inhabiting the genre.

Rozgonyi, Jay: The Making of DOUBLE INDEMNITY. In: *Films in Review* 41, June/July 1990, S. 339-345.

Schroeder, Alan: Great dialogue scenes: sexual tension in DOUBLE INDEMNITY. In: *Creative Screenwriting* 5,1, Jan. 1998, S. 6-7.

An analysis of a scene between Fred MacMurray as Neff and Barbara Stanwyck as Phyllis in DOUBLE INDEMNITY which illustrates the highly-charged eroticism of their conversation. The scene is the first meeting between Neff and Phyllis.

Sennett, Robert S.: City streets, small lives: Hollywood's America. In seinem: *Setting the scene: The great Hollywood art directors*. New York: Abrams 1994, S. 46-65.

Discusses, among others, the work of Hans Dreier and Hal Pereira for Billy Wilder's DOUBLE INDEMNITY, Robert Peterson's work for Fitz Lang's THE BIG HEAT, Patricia Norris's work for David Lynch's BLUE VELVET and Anton Furst's work for Tim Burton's BATMAN.

Shumway, David R. : "Disciplinary Identities; or, Why Is Walter Neff Telling This Story?" In: *Symptome: A Journal for the Intermingling of Literary, Cultural and Theoretical Scholarship* 7,1-2, 1999, S. 97-107.

Repr. in: DiLeo, Jeffrey R. (ed.): *Affiliations. Identity in Academic Culture*. Lincoln, NE: University of Nebraska Press 2003, S. 89-100.

Spiegel, Alan: Seeing Triple: Cain, Chandler and Wilder on DOUBLE INDEMNITY. In: *Mosaic: A Journal for the Interdisciplinary Study of Literature* 16,1-2, Winter-Spring 1983, S. 83-101.

Stevens, John M.: DOUBLE INDEMNITY and Miklós Rózsa: an appreciation. In: *New Zealand Film Music Bulletin*, 104, Nov. 1998, S. 12-14.

An appreciation of Miklós Rózsa's score for DOUBLE INDEMNITY.

Studlar, Gavlyn: DOUBLE INDEMNITY (1944): Hard-Boiled Film Noir. In: Geiger, Jeffrey / Rutsky, R. L. (eds.): *Film Analysis: A Norton Reader*. New York, NY: Norton; 2005, S. 380-399.

Sundstrand, Jacquelyn K.: Searching for the man from Medford, Oregon, in the movie DOUBLE INDEMNITY. In: *Journal of the West* 45,1, Winter 2006, S. 57-66.

The making of James M. Cain's film DOUBLE INDEMNITY along with an account of the life's of the actors and crew members associated with the movie are detailed.

Telotte, J[ay] P.: Film Noir and the Double Indemnity of Discourse. In: *Genre* 18,1, Spring 1985, S. 57-73.

Telotte, Jay P.: *Voices in the dark. The narrative patterns of film noir*. Urbana, Ill. [...]: University of Illinois Press 1989, 245 S.

Tyler, Parker: Magic-lantern metamorphoses III: Double into Quadruple Indemnity. In seinem: *Magic and Myth of the Movies*. London: Secker & Warburg 1971, cap. 8, S. 169-178.

Zuerst New York: Henry Holt 1947. Zahlreiche Neudr.

Vernet, Marc: The filmic transaction: on the openings of film noirs. In: *Velvet Light Trap: a Critical*

Journal of Film and Television, 20, Summer 1983, pp 2-9.

Wells-Lassagne, Shannon: Private Eye, Public Eye: Adapting DOUBLE INDEMNITY. In: *Literary readings of Billy Wilder*. Ed. by Georges-Claude Guilbert. Newcastle: Cambridge Scholars Publ. 2007, S. 190-212.

Rezensionen I:

201 Greatest movies of all time. In: *Empire*, 201, March 2006, S. 77-88, 90-101.

A listing of the top two hundred and one films as chosen by the reader's of Empire magazine. With comments by actors and filmmaker's.

Agee, James: Rez. In: *The Nation*, 14.10.1944.

Repr. in Agee: *Agee on film. Reviews and comments*. Boston: Beacon Press 1964.

Alsted, C.: Kvinden uden samvittighed-en arkety-pisk film noir. In: *Kosmorama* 31, Juli (=172) 1985, S. 74-80.

Atkinson, Michael: Barbara Stanwyck in DOUBLE INDEMNITY. In: *Movieline* 6, Jan./Febr. 1995, S. 86.

Ba. Rez. In: *Der Abend*, 5.12.1950.

Balague, Carles: Rev. In: *Dirigido Por*, 268, Mai 1998, S. 62-63.

Baughan, Nikki: Rev. In: *Film Review*, 664, Dec. 2005, S. 96.

Brodie, John: Rev. In: *Premiere* 10, Juli 1997, S. 88.

Brunette, Peter / Peary, Gerald: Tough guy. In: *Film Comment* 12,3, Mai-Juni 1976.

Interview mit James M. Cain.

Buller, R.: James M. Cain: the Hollywood years 1944-1946. In: *Hollywood Studio Magazine* 18,11, 1985, S. 16-19+.

Chaumeton, E. / Borde, Raymond: Assurance sur la mort. In: *L'Avant-Scène Cinéma*, 233, 1.10.1979, S. 29.

Aus dem Buch *Panorama du Film noir américain* (Paris: Minuit 1955).

Collins, Andrew: Rev. In: *Radio Times*, 20 August 2005, S. 37.

Crowther, Bosley: Rez. In: *The New York Times*, 7.9.1944.

D.Kr. (=Dieter Krusche): Rez. In: *Filmforum* (Emsdetten) 3,10, Juli 1954.

Ebert, Roger: Rez. In seinem: *The great movies*. New York: Broadway Books 2002, S. 143 ff.

- Fielder, Miles: Barbara Stanwyck Box Set. In: *Empire*, 198, Dec. 2005, S. 199.
- Fraser, Rob: Rev. In: *Empire*, 194, Aug. 2005, S. 176.
- Gallagher, Brian: Hard-as-Nails Dept. In: *New Republic* 111,4, 24.7.1944, S. 103-.
- Grob, Norbert: Re. In: *Filmgenres: Film noir*. Hrsg. v. Norbert Grob. Stuttgart: Reclam 2008, S. 94-99.
- Hicks, Jimmie: Raymond Chandler movies. In: *Hollywood Studio Magazine* 20,12, 1987, S. 12-15+.
- Howard, Tom: Rev. In: *Reid's Film Index*, 13, 1994, S. 114-117.
- Invernici, Arturo: Rez. In: *Cineforum: Quaderno mensile della Federazione italiana dei cineforum* 41,6 (=406), 2001, S. 92.
- Iversen, Gunnar: En historie med skitten smak. In: *Z Filmtidsskrift*, 1 (=59), 1997, S. 34-38.
- Jensen, Paul: Raymond Chandler: The world you live in. In: *Film Comment* 10,6, Nov./Dec. 1974.
- Johnson, Ted: Rev. In: *Variety* 404,2, 28.8.2006, S. 72.
- Johnson, Ted: Rev. In: *Best Life* 3,7, Sept. 2006, S. 70.
- Karasek, Hellmuth: Rez. In seinem: *Mein Kino. Die 100 schönsten Filme*. Hamburg: Hoffmann und Campe 1994, S. 175-177.
- Kempster, Grant: Rev. In: *Film Review*, 659, July 2005, S. 111.
- Kenny, Glenn: Rev. In: *Premiere* 20,2, Oct. 2006, S. 94.
- K.F.B.: Rez. In: *Monthly Film Bulletin* 11,128, Aug. 1944, S. 89.
- K.H.: Rez. In: *Frankfurter Rundschau*, 4.1.1967.
- Lady killers. In: *Empire*, 221, Nov. 2007, S. 142-145.
- Listing of the best femmes fatales to appear in film.
- Lamet, Juan Miguel: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 116-117.
- Lardner, John: Rez. In: *The New Yorker*, 16.9.1944.
- Lucas, Blake: Rez. In: *Film Noir: An Encyclopedic Reference to the American Style*. Ed. by Alain Silver & Elizabeth Ward. 3rd ed. Woodstock, N.Y.: The Overlook Press 1992, S. 92-94.
1st ed. 1979.
- Lucas, Frank: De schoonheid van het kwaad. In: *Skrien*, 176, Febr./März 1991, S. 44.
- MacNab, Geoffrey: Billy Wilder Boxed Set. In: *Sight and Sound* 17,1, Jan. 2007, S. 86.
- MacNab, Geoffrey: Rev. In: *Sight and Sound* 15,6, June 2005, S. 82.
- Mallett, Richard: Rez. In: *Punch*, 207, July-Dec. 1944, S. 264.
- Morandini, Morando: Donne fatali e uomini pistrello. In: *Duel. Mensile di cinema, immagini e televisione* 8,84, Nov. 2000, S. 64.
- Nathan, Ian: At Home/All-time 100: Month Two: Thrillers. In: *Empire*, 198, Dec. 2005, S. 214-215.
Ten thrillers chosen to be included in a perfect DVD collection of one hundred films.
- Nielsen, Ray: Ray's way: Billy Wilder and DOUBLE INDEMNITY. In: *Classic Images*, 102, Dec. 1983, S. 65-66.
- p.e. (=Karl Walther Kluger): Rez. In: *Tagesspiegel*, 6.12.1950.
- Pena Pérez, Jaime J.: Diez encuentros: radiografía de una PERDICIÓN. In: *Vértigo*, N. 1, Dic. 1991, S. 22-25.
- Pichler, Oelwin H.: Some Like It Black. In: *Blimp: Zeitschrift für Film*, 18, Frühjahr 1991, S. 51-54.
- Piesse: Rez. In: *Rivista del cinematografo* 20,6, 1947, S. 16.
- P.K.: Rev. In: *New Yorker* 66,11, 30.4.1990, S. 30.
- P.K.: Rev. In: *Los Angeles Magazine* 51,10, Oct. 2006, S. 188.
- PWJ (=Peter W. Jansen): Rez. In: *Die Zeit*, 18.2.1972.
- Renshaw, Jerry: Rev. In: *Scarlet Street*, 29, 1998, S. 71.
- Sadoul, Georges: Rez. In: *Les Lettres Françaises*, 121, 16.8.1946.
- Schmidt, Johann N.: Rez. In: *Filmklassiker. I. 19137-1946*. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, S. 476-479.
- Seville, John: The laser's edge: James M. Cain & film noir. In: *Classic Images*, 210, Dec. 1992, S. 46-48.
- Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1944, S. 18.
- Sweeney, Kenneth: Rev. In: *American Cinematographer* 88,1, Jan. 2007, S. 12, 14.
- The 10 Best Ever Screenplays. In: *Empire*, 186, Dec. 2004, S. 72-73.
- Toiviainen, Sakari: Mika maailma: pitkat jaahyvaiset kohtalokkaallenaiselle. In: *Filmihullu*, 3, 1984, S. 24-26.
- Z.: Rez. In: *Katholischer Filmdienst*, 14, 1950.

Rezensionen II:

- Motion Picture Herald 155,5, 29.4.1944.
 Newsweek, 29.5.1944.
 Time, 10.7.1944.
 New York Motion Picture Critics Reviews 1,19, 18.9.1944, S. 253, 254.
 Selection of reviews by the American Motion Picture Critics.
 The Picturegoer 13,618, 28.10.1944, S. 14.
 Today's Cinema 82,7029, 9.6.1954, S. 14.
 Films in Review 17,9, Nov. 1966, S. 595.
 Notes on the cuts made to the original version.
 The Listener 117,3014, 4.6.1987, S. 52.
 Film Review, 655, April 2005, S. 142.
 The Listener 114,2925, 5.9.1985, S. 31.
 New Zealand Film Music Bulletin, 103, Aug. 1998, S. 9.
 A review of the CD release of film music by Miklós Rózsa for the films DOUBLE INDEMNITY, LOST WEEKEND, THE KILLERS.

The Lost Weekend Das verlorene Wochenende USA 1945

Literarische Vorlage:

- Jackson, Charles Reginald: *The lost weekend*. New York: Editions for the Armed Services [1944], 349 S. (Armed Services Editions. 1041.).
 Repr.: London: Lane, Bodley Head 1946, 254 S.
 Repr.: New York: Modern Library 1948, 244 S. (The Modern Library of World's Best Books. 258.).
 Repr. London: Pocket Books 1950, 246 S.
 Repr.: New York: Noonday Press 1961 [Copyright: 1960], 244 S.
 Repr., with a new introduction by Seldon D. Bacon.: New York: Time Inc. [1963], xix, 277 S.
 Repr.: New York: Popular Library 1964 [Copyright: 1960], 208 S. (Popular Library Edition. M2052.).
 Rez.: New York: Manor Books 1973, 244 S.
 Repr.: Syracuse, NY: Syracuse University Press 1996, 244 S.
 Dän.: *Forspilte dage*. Overs. Efter „The Lost Weekend“ vod Vilhelm Kruse. København: P. Branner 1946, 193 S.

- Dt.: *Fünf Tage*. Übertr. aus d. Engl. v. Renate Hertenstein. Hamburg: Toth 1951, 345 S. (in Lizenz des Alpha-Verlages, Zürich.).
 Frz.: *Le poison*. Trad. de l'Américain par Denise Nast. Paris: Julliard 1946, 248 S. (Sequana.).
 Ital.: *Giorni perduti*. Trad. dall'inglese di Mario Monti. Milano: Langesi 1946, 346 S. (La gaja Scienza. N.S. 11.). -- Repr.: Milano: Longanesi 1967, 263 S.
 Niederl.: *Het verloern weekend*. Roman, vertaald door Clara Eggink. Amsterdam: Querido 1947, 255 S.
 Norw.: *Forspilte dager*. Overs. av Johan Hambro. Oslo: Aschehoug 1946, 331 S.
 Tschech.: *Ztraconý weekend*. Z anglického preložil Vilém Werner. Praha: Naklad. Elk 1948, 271 S.

Drehbuch:

- Brackett, Charles / Wilder, Billy: THE LOST WEEKEND. In: Gassner, John / Nichols, Dudley (ed.): *Best film plays 1945*. New York, NY: Crown 1946, S. 1-56.
 Wilder, Billy / Brackett, Charles: *THE LOST WEEKEND, Screenplay*. Berkeley [...]: University of California Press 2000, xiv, 110 S. (Cinema studies.).

Analysen:

- Bertolina, Gian Carlo: Miklos Rozsa e Billy Wilder: storia di una collaborazione. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dez. (=329/330) 1982, S. 594-602.
 Hare, William: *Pulp fiction to film noir: the Great Depression and the development of a genre*. Jefferson, N.C.: McFarland 2012, x, 212 S.
 Darin: Billy Wilder and alcoholism noir.
 Hirschman, Elizabeth C.: A cinematic depiction of drug addiction: a semiotic account. In: *Semiotica* 104,1/2, 1995, S. 119-164.
 Tsikounas, Myriam / Bosseno, Christian-Marc: La quadrature du zero. In: *Vertigo: Revue d'Esthétique et d'Histoire du Cinéma*, 11/12, 1994, S. 85-91.
 Wierzbicki, James: Weird Vibrations: How the Theremin Gave Musical Voice to Hollywood's Extraterrestrial 'Others'. In: *Journal of Popular Film & Television* 30,3, Oct. 2002, S. 125-135.
 Discusses how the theremin, an electronic instrument originally intended for the classical concert stage, became the sonic signature of alien Others during postatomic Golden Age of sci-fi cinema.
 Wulff, Hans J.: Die filmische Analyse des Alkoholismus: Billy Wilders THE LOST WEEKEND. In: *Filmbeschreibungen*. Hrsg. v. Hans J. Wulff. Münster: MAKS Publikationen 1985, S. 143-172.

Rezensionen I:

A.B.: Rez. In: *La critica cinematografica : Rassegna mensile* 1,5, 10.12.1946, S. 10.

Agee, James : Rez. In: *Agee on film. Reviews and comments*. Boston: Beacon Press 1964, S. 182-184 (Beacon Series in Contemporary Communications.).

Basiert auf einer Rez. in: *The Nation* 161, 22.12.1945, S. 697-698.

Alix, Yves: Un, deux, trois Wilder. In: *Positif*, 336, Febr. 1989, S. 66-69.

B[acon], S.D.: A student of the problems of alcohol and alcoholism views the motion picture THE LOST WEEKEND. In: *Quarterly Journal of Studies on Alcohol* 6, 1945, S. 402-405.

Brower, Daniel: An Opinion Poll on Reactions to THE LOST WEEKEND. In: *Quarterly Journal of Studies on Alcohol* 7,4, March 1947, S. 596ff.

Castro, Antonio: Rez. In: *Dirigido Por*, 288, März 2000, S. 41-42.

Colpart, G.: "Le poison." In: *Revue du Cinéma*, 441, Sépt. 1988, S. 55.

Couchman, Jeffrey: A pair of aces. [...] In: *American Cinematographer* 84,3, March 2003, S. 78-80, 82, 84-86.

On the collaboration between Billy Wilder and John F. Seitz, ASC and their films, particularly FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY, THE LOST WEEKEND, and SUNSET BOULEVARD.

Crowther, Bosley: Rez. In: *New York Times* 95, 3.12.1945, S. 17.

Crowther, Bosley: Alcohol and celluloid. In: *The New York Times* 95, 9.12.1945, Sect. II, S. 5.

Di Stefano, Carlo: Rez. In: *Star: Settimanale di cinema e altri spettacoli* 3,17, 27.4.1946, S. 2.

Farber, Manny: Liquor flicker. In: *The New Republic* 114, 7.1.1946, S. 23.

Forseth, Roger: 'Why Did They Make Such a Fuss?' Don Birnam's Emotional Barometer. In: *Dionysos: The Literature and Intoxication-TriQuarterly* 3,1, Spring 1991, S. 11-16.

Greenberg, Joel: Rez. In: *Film Journal*, 7, March/April 1957.

Hartung, Philip T.: Hit! In: *The Commonweal* 43, 7.12.1945, S. 205-206.

Isaacs, Hermine Rich: Rez. In: *Theatre Arts* 29,11, Nov. 1945, S. 637.

Jensen, Oliver: Lost Weekend hangover. In: *Life* 20, 11.3.1946.

Interview mit Ray Milland.

Kahn, Gordon: Morning After THE LOST WEEKEND. In: *Atlantic*, 177, Jan.-Juni 1946, S. 140.

K.F.B.: Rez. In: *Monthly Film Bulletin*, 142, 31.10.1945, S. 121.

Klepper, Robert K.: Rez. In: *Classic Images*, 285, März 1999, S. 41-46.

Lukas, Karli: Rez. In: *Metro*, 120, 1999, S. 97-98.

McCabe, Bob: The 10 Best Ever Drunk Scenes. In: *Empire*, 188, Febr. 2005, S. 64-65.

A selection of the ten best 'drunk' scenes from the movies and the criteria for selecting them.

McCarten, John: Very rare vintage. In: *The New Yorker* 21, 1.12.1945, S. 112-113.

MacNab, Geoffrey: Reviews: DVDs: Billy Wilder Boxed Set. In: *Sight and Sound* 17,1, Jan. 2007, S. 86.

Mosdell, D.: Rez. In: *Canadian Forum* 26, 1946-47, S. 19.

Pattison, Barrie: Rez. In: *Reid's Film Index*, 4, 1990, S. 114-116.

Pflaum, Hans Günther: Billy Wilders DAS VERLORENE WOCHEENENDE und Anmerkungen zum Thema "Sucht im Film". In: *Medien* 4-5, 1082/83, S. 43-46.

Pichler, Oelwin H.: Some Like It Black. In: *Blimp: Zeitschrift für Film*, 18, Fall 1991, S. 51-54.

Prada, Juan Manuel de: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 118-121.

Scheuer, Philip K.: The cast in doings of drunk. In: *Los Angeles Times*, 3.12.1944.

Enthält ein Interview mit Wilder.

Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1945, S. 51.

S[mith], H[arrison]: Case history. In: *Saturday Review of Literature* 28, 29.12.1945, S. 20.

Thomas, Tony: Rozsa noir. In: *Film Score Monthly* 2,3, 1997, S. 17.

Tognoloni, A.: Rez. In: *Star: Settimanale di cinema e altri spettacoli* 3,22, 1946, S. 7

Rezensionen II:

Motion Picture Herald 160,7, 18.8.1945.

Today's Cinema 65,5243, 25.9.1945.

Kinematograph Weekly, 2006, 27.9.1945.

Life 19, 15.10.1945, S. 139.

Theatre Arts 29,11, Nov. 1945, S. 638-639, 644.

Time, 3.12.1945, S. 98.
 Newsweek 26, 10.12.1945, S. 112, 114-115 („Epic in alcohol“).
 New York Motion Picture Critics Reviews 2,44, 17.12.1945, S. 90-93.
 Quarterly Journal of Studies on Alcohol 6,3, Dec. 1945, S. 402.
 New Republic 114, 7.1.1946, S. 23 („Trade winds“).
 Saturday Review of Literature 29, 2.2.1946, S. 18 („Babes in the Hollywoods“).
 Rivista del cinematografo 20,1, 1947, S. 19.
 Sight and Sound 14,56, Dec. 1945, S. 118.
 New Zealand Film Music Bulletin, 103, Aug. 1998, S. 9.

Film music by Miklós Rózsa for the films DOUBLE INDEMNITY, LOST WEEKEND, THE KILLERS.

Anderes:

The great ones: "The Lost Weekend" [Photo Essay]. In: *Classic Film Collector*, 66. Nov. 1979, S. 36-37.
 Rushes: Alcohol. In: *Sight and Sound* 17,8, Aug. 2007, S. 11.

A listing of five fiction films about alcohol and its effects.

The Emperor Waltz Kaiserwalzer aka: Ich küsse Ihre Hand, Madame USA 1948

Rezensionen I:

Crowther, Bosley: Rez. In: *New York Times*, 18.6.1948.
 Dorigo, Francesco: Psicanalisi e complessi nel cinema. In: *Rivista del cinematografo* 30,7-8, 1957, S. 238ff.
 Über THE EMPEROR WALTZ, OH, MEN! OH, WOMEN! (Nunnally Johnson, 1957), PURSUED (Raoul Walsh, 1947) und THE SNAKE PIT (Anatole Litvak, 1948).
 Fr. (=Kurt Bernhard Fischer): Rez. In: *Evangelischer Filmbeobachter*, 33, 1955.
 K.H.: Rez. In: *Die Welt* (Berliner Ausg.), 20.7.1955.
 K.NF. (=Karena Niehoff): Rez. In: *Der Tagesspiegel*, 20.7.1955.

McCarten, John: Rez. In: *The New Yorker*, 26.6.1948.
 Reid, John Howard: Rez. In: *Reid's Film Index*, 14, 1995, S. 45-46.
 Z.: Rez. In: *filmdienst*, 14, 1955.

Rezensionen II:

Today's Cinema 70,5641, 30.4.1948, S. 11.
 Monthly Film Bulletin 15,173, May 1948, S. 62.
 Kinematograph Weekly, 2140, 6.5.1948, S. 20.
 Motion Picture Herald 171,6, 8.5.1948, S. 4153.
 Newsweek, 28.6.1948.
 Time, 19.7.1948.
 The Listener 118,3027, 3.9.1987, S. 32.

A Foreign Affair Eine auswärtige Affäre USA 1948

Analysen:

Bathrick, David: Billy Wilder's Cold War Berlin. In: *New German Critique*, 110, Summer 2010, S. 31-47.
 Bernardi, Sandro: Gli incipit di Billy Wilder: la macchina e il doppio. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,329-330, Nov./Dec. 1982, S. 529-535.
 Bettinger, Elfi: One, Two, Three-Billy Wilders Berlin-Filme. In: Helbig, Jörg (ed.): *Welcome to Berlin: Das Image Berlins in der englischsprachigen Welt von 1700 bis heute*. Berlin: Stapp 1987, S. 175-189.
 Brauerhoch, Annette: Technik, Krieg und Liebe. In: *Frauen und Film*, 61, März 2000, S. 101-127.
 Brauerhoch, Annette: "Fräuleins" und GIs: *Geschichte und Filmgeschichte*. Frankfurt/Basel: Stroemfeld Verlag 2006, 532 S. (Nexus, 70.).
 Craig, Siobhan: THE THIRD MAN and the Wilder Side of Rubble. In: *Quarterly Review of Film and Video* 27,3, May 2010, S. 193-209.
 Billy Wilders's A FOREIGN AFFAIR and Carol Reed's THE THIRD MAN focus on a confrontation between the fascist culture (now in physical and symbolic ruins) and the American popular culture (offered by Allied 'liberators').
 Dazu auch: Craig, Siobhan S.: *Cinema after fascism: the shattered screen*. New York: Palgrave Macmillan 2010, 199 S. (Studies in European culture and history.).

Culbert, David: Hollywood in Berlin, 1945: a note on Billy Wilder and the origins of A FOREIGN AFFAIR. In: *Historical Journal of Film, Radio and Television* 8,3, 1988, S. 311-316 [311-323].

Hollywood director Billy Wilder, who was forced to flee Nazi Germany, returned to Berlin in 1945 and attempted to gain official support for a feature film that "would explain American occupation of Germany to civilian audiences in both Europe and America." His efforts resulted in A FOREIGN AFFAIR (1948). [America History and Life]

Following on from the article in: *Historical Journal of Film, Radio and Television* 7,1, 1987.

Despoix, Philippe: Mémoires berlinoises, ou "l'heure zéro" de Billy Wilder. In: *Cinemas* 15,1, Fall 2004, S. 29ff.

The author presents an analysis of the 1948 film within the social and historical context of the end of World War II in Germany. The author looks at the combination of documentary images and fictional genre stylistics which generate a new genre he calls the "comedy of ruins."

Flippo, Hyde L.: Marlene Dietrich in the German Classroom: A German Film Project: Humanities and Language through German Cinema. In: *Die Unterrichtspraxis / Teaching German* 26,2, Autumn 1993, S. 132-139.

Giralt, Gabriel: The existential framework of "Zentropa's" narrative: a clash of two national identities. In: *Kinema: a Journal for Film and Audiovisual Media*, 15, Spring 2001, S. 5-28.

Loewenstein, Joseph / Tatlock, Lynne: The Marshall Plan at the Movies: Marlene Dietrich and Her Incarnations. In: *The German-Quarterly* 65,3-4, Summer-Fall 1992, S. 429-442.

Rosenberg, Emily S.: "Foreign Affairs" after world war II: Connecting sexual and international politics (A FOREIGN AFFAIR and THE MAN IN THE GREY FLANNEL SUIT). In: *Diplomatic History* 18,1, 1994, S. 59-70.

Schmundt-Thomas, Georg: Hollywood's Romance of Foreign Policy: American GIs and the Conquest of German Fraulein. In: *Journal of Popular Film and Television* 19,4, Winter 1992, S. 187-197.

Examines THE BIG LIFT, A FOREIGN AFFAIR and FRAULEIN, where relationships between American GIs and German women are seen as allegories of political relations between the two countries. In an issue devoted to internationalism.

Setje-Eilers, Margaret: Ferreting Out the Foreign: Billy Wilder's A FOREIGN AFFAIR (1948) and Wolfgang Becker's GOOD BYE, LENIN! (2003). In: Schechtman, Robert / Roberts, Suin (eds.): *Fin-*

ding the Foreign. Newcastle upon Tyne: Cambridge Scholars 2007, S. 2-12.

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

Willett, Ralph: Billy Wilder's A FOREIGN AFFAIR (1945-48, S. "The Trials And Tribulations Of Berlin." In: *Historical Journal of Film, Radio and Television* 7,1, 1987, S. 3-14.

Article on the portrayal of post-War Berlin in the film, with the text of the song 'Black Market' from Billy Wilder's film A FOREIGN AFFAIR.

Rezensionen I:

Aachen, George: Rez. In: *Reid's Film Index*, 33, 1997, S. 122-124.

Amengual, Barthélemy: La convenzione di Wilder. In: *Filmcritica. Mensile di Studi cinematografici* 4,28, Sept. 1953, S. 107-108.

Baskar, B.: Rez. In: *Revue du Cinéma* 301-202, Hors Série 1982 (1982).

Celemenski, M.: Rez. In: *Cinématographe*, 71, Oct. 1981, S. 48-49.

Celemenski, M.: Rez. In: *Cinématographe*, 89, May 1983, S. 14.

Courant, G.: Rez. In: *Cinéma* 81 C81 (=274), Oct. 1981, S. 88-89.

Crowther, Bosley: Rez. In: *New York Times*, 1.7.1948.

Dassanowsky-Harris, Robert: Billy Wilder's Germany. In: *Films in Review* 41, 6-7, June/July 1990, S. 352-355.

Farber, Stephen: Marlene Dietrich in A Foreign Affair. In: *Movieline* 10, Nov. 1998, S. 77.

Günther, W.: Der andere Trümmerfilm. In: *Medium* 7, April 1977, S. 23.

Hollstein, Dorothea: Rez. In: *Filmbeobachter*, 9, 1977.

Jeremias, Brigitte: Rez. In: *Frankfurter Allgemeine Zeitung*, 9.5.1977.

Lueken, Verena: Rez. In: *epd Film*, 8, Aug. 1991, S. 36.

MacNab, Geoffrey: Rez. In: *Sight and Sound* 17,1, Jan. 2007, S. 86.

Mallett, Richard: Rez. In: *Punch*, 215, Juli-Dez. 1948, S. 234.

Masson, A.: Contre philinte. In: *Positif*, 248, Nov. 1981, S. 68-70.

McCarten, John: Rez. In: *The New Yorker*, 10.7.1948.

McMahon, Gary: Nostalgia over Berlin. In: *Film International* 7,3, May 2009, S. 6-12.

Discusses the 'retrograde fascination' and nostalgia of German films pre and post reunification.

Menil, Alain: Tombeau de Berlin. In: *Cinématographe*, 89, May 1983, S. 20-22.

Merigeau, S. : Rez. In: *Revue du Cinéma*, 365, Oct. 1981, S. 58-59.

Pryor, Thomas: End of a journey. In: *New York Times*, 23.9.1945.

Bericht über eine Pressekonferenz.

Putter, Jos de: Arthur en Dietrich. In: *Skrien*, 176, Febr./March 1991, S. 44-45.

Robillot, Henri: Rez. In: *Temps modernes* 4, 1948/49, S. 1137.

Rrh (= Rüdiger Hamacher): Rez. In: *Filmdienst*, 9, 1977.

Sadoul, Georges: Rez. In: *Les Lettres Françaises*, 259, 12.5.1949.

scho (=Walter Schobert): Rez. In: *Frankfurter Rundschau*, 6.5.1977.

Schulberg, Stuart: A letter about Billy Wilder. In: *The Quarterly of Radio, Film, and Television* 7,4, Summer 1953.

Über das Verbot des Films durch die Berliner Militärregierung.

Nachgedr. in: *Spielfilme im deutschen Fernsehen (ARD)*, 1977.

Auszugsweise nachgedr. in: *Marlene Dietrich. 1. Dokumente/Essays/Filme*. Hrsg. v. Werner Sudendorf. München: Hanser 1977.

tsr (=Thomas Thieringer): Rez. In: *Süddeutsche Zeitung*, 6.5.1977.

Rezensionen II:

Motion Picture Herald 171,12, 19.6.1948.

Kinematograph Weekly, 2146, 17.6.1948, S.17.

Today's Cinema 71,5671, 9.7.1948.

Newsweek, 12.7.1948.

Time, 26.7.1948.

Monthly Film Bulletin 15,175, July 1948, S. 94.

Cinema. Quindicinale i divulgazione cinematografica 2,7, 30.1.1949.

Positif, 248, Nov. 1981, S. 68-71.

Films in Review 41,5, May 1990, S. 293-297.

Article on Wilder's depiction of Germans and Americans in films set in post-war Germany, concentrating on this film and also considering the character of Erika and Marlene Dietrich's playing of the role.

Berlin Film Festival Catalogue 55, 10.2.2005, S. 253.

Sunset Blvd. Boulevard der Dämmerung USA 1950

Drehbuch:

Ital.: Wilder, Billy: *SUNSET BOULEVARD: sceneggiatura*. Roma: Bianco & Nero 1952, 105 S., [8] Taf. (Testi e documenti per la storia del film.).

Auch in: *Bianco e Nero* 12,11-12, Novv./Diz. 1951.

Engl.: Brackett, Charles / Wilder, Billy / Marshman, D.M.: *SUNSET BOULEVARD*. With an introduction by Jeffrey Meyers. Berkeley, Cal. [...]: University of California Press 1999, xvii, 126 S.

Drehbuch.

Ital.: *VIALE DEL TRAMONTO: la sceneggiatura completa*, di Billy Wilder, Charles Brackett, D.M. Jr. Marshman. [Trad. di Tatiana Petrovich Njegosh. Introduzione di Jeffrey Meyers. Nota all'ed. it. di Sara Antonelli.] Roma: Elleu Multimedia 2003, 175 S.

Filmroman:

Ferry, Odette: *Boulevard du crépuscule SUNSET BOULEVARD*. Roman inspiré par le scénario original de Charles Brackett, Billy Wilder et D.M. Marshman. Paris: Amiot [1951], 183 S.

Analysen:

Afnan, Elham: Imaginative Transformations' Great Expectations and SUNSET BOULEVARD. In: *Dickensian* 94,1 (=444), Spring 1998, S. 5-12.

Subjects: film adaptation; Lean, David; Wilder, Billy; Sunset Boulevard; Inge, William Motter; Dickens, Charles; Great Expectations.

Asher, Jacqueline Colleen: *Kept Boys: Scenes of Masculine Dependency in American Literature and Culture*. Diss. Riverside, University of California at Riverside 2008.

Abstract: *Dissertation Abstracts International, Section A: The Humanities and Social Sciences* 70,1, July 2009, S. 179.

Bellido López, Adolfo: *EL CREPÚSCULO DE LOS DIOSES: SUNSET BOULEVARD. Estudio crítico*. Barcelona: Paidós [2000], 157 S.

Bettetini, Gianfranco: *Tempo del senso: la logica temporale dei testi audiovisivi*. Milano: Bompiani 1979, 277 S. (Studi Bompiani. Il Campo Semiotico.).

Repr., 2., 1994; 3., 2000.

Span.: *Tiempo de la expresión cinematográfica: la lógica temporal de los test audiovisuales*. Trad. de Silvia Tabachnik. México, D.F.: Fondo de Cultura Económica 1984, 403 S. (Breviarios del Fondo de Cultura Económica. 357.).

Boudet-Lefort, Caroline: Hollywood et ses fantômes: SUNSET BOULEVARD de Billy Wilder. In: Prédal, René (ed. and introd.): *Le Cinéma au miroir du cinéma*. Condé-sur-Noireau: Corlet 2007, S. 179-184.

Bronfen, Elisabeth: Eine Frage des Lichts. Visualität des Textes, Textualität des Bildes. In ihrem: *Cross-mappings. Essays zur visuellen Kultur*. Zürich: Scheidegger & Spiess 2009, S. 45-69.

Carroll, Noel: Film form: an argument for a functional theory of style in the individual film. In: *Style* 32,3, 1998, S. 385-401.

Chateauvert, Jean / Gaudreault, André: Le corps, le regard et le miroir. In: *Semiotica* 112,1/2, 1996, S. 93-107.

Chivers, Sally: Baby Jane Grew Up: The Dramatic Intersection of Age with Disability. In: *Canadian Review of American Studies* 36,2, 2006, S. 211-227.

In this article, I examine how the spectacle of aging film stars replicates and dictates the cultural attitudes that make risking the scandal of anachronism "necessary and inevitable as a sign of life," as Mary Russo puts it, even when age does not literally signify death (in other words, even when the actresses are only middle-aged) (21). With close attention to Hollywood films SUNSET BOULEVARD and WHAT-EVER HAPPENED TO BABY JANE? I argue that the conflation of disability with gender and aging in the character of Blanche Hudson encapsulates the impossible standards imposed on all non-normative bodies (that is, all bodies) by Hollywood cinema. While aging bodies are not necessarily disabled, older people frequently face being treated as though they were physically less capable than they once were. The assumption that disability is automatic in later life has negative impacts both on those older people who do not experience significant physical impairment and on those older people who have lived with physical impairments since long before they were labelled old. In *Baby Jane*, the collision of Blanche Hudson's physical disability with Jane Hudson's psychiatric illness relies

upon an understanding of their obsolescence as performers; their failed physicality mirrors their stalled career paths. However, as I will argue, the double-edged performances offered by Joan Crawford and Bette Davis undermine that obsolescence.

Ciment, Michel: *Les conquérants d'un nouveau monde. Essais sur le cinéma américain*. Paris: Gallimard 1981, 317 S. (Idées. Sciences humaines. 450.).

Comas Puente, Ángel: *LA REINA DE AFRICA /EL CREPÚSCULO DE LOS DIOSES*. Barcelona: Dirigido por 1998, 140 S. (Programa doble. 33.).

Über SUNSET BLVD. und AFRICAN QUEEN (John Huston).

Cooke, Grayson: We Had Faces Then: SUNSET BOULEVARD and the Sense of the Spectral. In: *Quarterly Review of Film & Video* 26,2, March 2009, S. 89-101.

Examines SUNSET BOULEVARD in the light of Derrida's theory of 'hauntology' as expounded in his book *Spec tres of Marx*.

Coppedge, Walter R.: Revisiting The Waste Land at 10086 Sunset Boulevard. In: *West Virginia University Philological Papers*, 37, 1991, S. 96-103.

Archetypal imagery; SUNSET BOULEVARD; T.S. Eliot.

Costantini, Gustavo: Kinopraxis: Enunciation and the 'I' of the camera: Voice-overs, embedded narrators and ghostly presences. In: *Filmwaves*, 34, Oct. 2007, S. 40-47.

Cremonini, G.: Le figure del racconto: il narratore fuori campo: in VIALE DEL TRAMONTO e MONSIEUR VERDOUX. In: *Cineforum* 25,246, Aug. 1985, S. 47-50.

Dean, Joan F.: Sunset Boulevard: Illusion and Dementia. In: *Revue Française d'Etudes Américaines* 9,19, Févr. 1984, S. 89-97.

Billy Wilder's SUNSET BOULEVARD incorporates elements of film noir in its essentially realistic style, inverts the established patterns of the backstage movie, and draws upon themes and character types familiar in American film and theater. [American History and Life]

Erens, Patricia: SUNSET BOULEVARD: a morphological analysis. In: *Film Reader*, 2, 1977, S. 90-95.

Friel, James: 'You See, This Is My Life': The Worlds of Billy Wilder's SUNSET BOULEVARD. In: *Literary Readings of Billy Wilder*. Ed. by Georges-Claude Guilbert. Newcastle upon Tyne, England: Cambridge Scholars 2007, S. 25-41.

Gibson, Andrew: 'And the wind wheezing through that organ once in a while': voice, narrative, film. In: *New Literary History* 32,3, 2001, S. 639-657.

- Gyrko, Lanin A.: Time, Myth, and Fate in Fuentes' Aura and Wilder's SUNSET BOULEVARD. In: *Kanina: Revista de Artes y Letras de la Universidad de Costa Rica* 8,1-2, 1984, S. 145-164.
- Gyrko, Lanin A.: Fuentes' AURA and Wilder's SUNSET BOULEVARD: A Comparative Analysis. In: *Ibero-American Archiv* 10,1, 1984, S. 45-86.
- Gyrko, Lanin A.: Myth and Mythification in Fuentes' AURA and Wilder's SUNSET BOULEVARD. In: *Hispanic Journal* 7,1, Fall 1985, S. 91-113.
- Kinder, Marsha: Ideological parody in the new German cinema: reading THE STATE OF THINGS, THE DESIRE OF VERONIKA VOSS, and Germany pale mother as postmodernist rewritings of THE SEARCHERS, SUNSET BOULEVARD, and BLONDE VENUS. In: *Quarterly Review of Film and Video* 12, May 1990, S. 73-103.
- King, Kimball: Hollywood as Text in the Plays of Christopher Hampton, with Reference to David Rabe and Others. In: *Hollywood on Stage: Playwrights Evaluate the Culture Industry*. Ed. by Kimball King. New York, NY: Garland 1997, S. 185-192 (Studies in Modern Drama)..
- Subjects: Hollywood; foreign culture; Wilder, Billy; Sunset Boulevard; Hampton, Christopher; Tales from Hollywood.
- Lambert, Gavin: Origins of the Sunset Boulevard mansion. In: *Architectural Digest* 55,4, April 1998, S. 70ff.
- Describes the creation of the house in the Billy Wilder movie SUNSET BOULEVARD. The house as one of the characters in the movie; Participation of production designer Hans Dreier; Script specifications for the house; Locations that were used; Finding the props; Gloria Swanson's role.
- Marcello, Starr A.: Performance Design: An Analysis of Film Acting and Sound Design. In: *Journal of Film and Video* 58,1/2, April 2006, S. 59-70.
- The article focuses on sound/image interplay, particularly in TROUBLE IN PARADISE, SUNSET BOULEVARD and PICKPOCKET.
- Phillips, Gene D.: *Out of the shadows: expanding the canon of classic film noir*. Lanham: Scarecrow Press 2012, xiii, 307 S.
- Darin: 7. George Cukor: A Double Life Billy Wilder: Sunset Boulevard (S. 111-130).
- Prédal, René (dirigé par): *Le cinéma au miroir du cinéma*. Condé-sur-Noireau: Corlet, 2007, 264 S. (CinemAction. 124.).
- Smoodin, Eric: The image and the voice in the film with spoken narration. In: *Quarterly Review of Film Studies* 8,4, 1983; S. 19-32.
- 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 S., [16] Taf.
- 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.
- Span.: *El Crepúsculo de los dioses :Billy Wilder, Norma Desmond y el sueño oscuro de Hollywood*. Traducción de Juan Carlos Frugone. Madrid: T&B 2003, 358 S., [16] Taf.
- Hall, J.S.: The Dimming of the Light. In: *Bay Windows*, 8.8.002, n.p.
- Gold, Sarah F. [...]: Rev. In: *Publishers Weekly* 249,13, 1.4.2002, S. 63.
- Rev. (Douglas, Andrew J.) in: *Journal of the West* 42,4, Fall 2003, S. 93.
- Rev. (Brewer, Rosellen) in: *Library Journal* 127,6, 1.4.2002, S. 111.
- Street, Sarah: 'Mad about the boy': masculinity and career in Sunset boulevard. In: *Me Jane. Masculinity, movies, and women*. Ed. by Pat Kirkham and Janet Thumin. New York: St. Martin's Press 1995.
- Taylor, Aaron: Twilight of the Idols: Performance, Melodramatic Villainy, and SUNSET BOULEVARD. In: *The Journal of Film and Video* 59,2, 2007, S. 13-31.
- On Gloria Swanson's performance as representation of wickedness and how the audience is involved.
- Trowbridge, Katelin: The War between Words and Images - SUNSET BOULEVARD. In: *Literature-Film Quarterly* 30,4, 2002, S. 294-303.
- An analysis of the ill-fated union between the two leading characters in SUNSET BLVD., which dramatises their struggle to define reality through language and visual signs, and to some extent offers insights into cinematic history.
- Wolfreys, Julian: Hollywood Gothic/Gothic Hollywood: The Example of Billy Wilder's SUNSET BOULEVARD. In: Smith, Andrew / Wallace, Jeff (eds.): *Gothic Modernisms*. Basingstoke: Palgrave 2001, S. 207-224.

Rezensionen I:

Abramowitz, Rachael: Rez. In: *Premiere* 9, Febr. 1996, S. 90.

Agee, James: Rez. In: *Sight & Sound* 19,7, Nov. 1950.

Repr. in Agees: *Agee on film. Reviews and comments*. Boston: Beacon Press 1964.

- Agee, James: Rez. In: *Projections*, 8, 1998, S. 95-100.
- A.N.: Rez. In: *Die Zeit*, 28.12.1950.
- Aristarco, Guido: Parodia della 'movie star'. In: *Sequenze: Quaderni di cinema* 2,10-11, Juli-Aug. 1950, S. 22-23.
- Aristarco, Guido: Rez. In: *Cinema: Quindicinale di divulgazione cinematografica* 4,59, 1.4.1951, S. 180-181.
- Astala, Erkki: Joe Gillisin kylmä katse. In: *Filmihulku*, 3/4, 1986, S. 41.
- Barbour, David: "Sunset Boulevard" - take two. In: *Entertainment Design* 33, May 1999, S. 46-49.
- Bellido, Adolfo: EL CREPÚSCULO DE LOS DIOS y FEDORA. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 128-133.
- B.G.: Rez. In: *Frankfurter Rundschau*, 21.6.1971.
- Black, John F.: Rez. In: *Scarlet Street*, 31, 1998, S. 72.
- Bosley, Rachael: Rez. In: *American Cinematographer* 84,4, April 2003, S. 14, 16.
- Bradbury, R.: The Tiger(poem). In: *The Journal of the Producers Guild of America* 18,3, 1976, S. 18.
- Brogdon, William: "Sunset Boulevard": the original review. In: *Variety* 351, 19.7.1993, S. 54.
- Bruno, Edoardo: Rez. In: *Filmcritica: Mensile di studi cinematografici* 1,3, Febr. 1951, S. 97-98.
- Bruno, Edoardo: La ricerca di Edipo. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dez. (=329/330) 1982, S. 525-528.
- Cappabianca, Alessandro: Rez. In: *Filmcritica scuola* 10,37, Aprile 2007, S. 4-6.
- Carlsson, Mikael: Film music review: re-recordings. In: *Music from the Movies*, 37, April 2003, S. 27.
- Chalais, François: Rez. In: *Cahiers du Cinéma*, 319, Jan. 1981, S. 35-39.
- Cohen, Meg: G-l-o-r-i-a! In: *Harper's Bazaar*, 3380, July 1993, S. 135-.
- Rates Gloria Swanson's performance as Norma Desmond.
- Colpart, G.: Rez. In: *Téléciné*, 213, Déc. 1976, S. 16-17.
- Couchman, Jeffrey: A pair of aces. [...] In: *American Cinematographer* 84,3, March 2003, S. 78-80, 82, 84-86.
- On the collaboration between Billy Wilder and John F. Seitz, ASC and their films, particularly FIVE GRAVES TO CAIRO, DOUBLE INDEMNITY, THE LOST WEEKEND, and SUNSET BOULEVARD.
- Couchman, Jeffrey: Restoring SUNSET BOULEVARD. In: *American Cinematographer* 84,3, March 2003, S. 83.
- On the restoration of Sunset Boulevard at Paramount. The team included Barry Allen, Garrett Smith, Steve Elkin, supervised by Phil Murphy, Paramount's senior vice president of operations in the television division.
- Cunningham, Donna S.: Thus spake Norma Desmond. In: *Focus Magazine* 8, Spring 1988, S. 2-5.
- Dickstein, Morris: Rez. In: *Grand Street* 7,3, Spring 1988, S. 176-184.
- Dickstein, Morris: Out of the past. In: *Chaplin* 31,1 (=220) 1989, S. 16-19.
- Douglas, Andrew J.: Close-Up On Sunset Boulevard: Billy Wilder, Norman Desmond, and the Dark Hollywood Dream. In: *Journal of the West* 42,4, Fall 2003, S. 93.
- Ebert, Roger: Rez. In: *Seinem: The great movies*. New York: Broadway Books 2002, S. 436 ff.
- Elley, Derek: Movie was almost left in dark. In: *Variety* 351, 19.7.1993, S. 44.
- Elley, Derek: Stage route changes direction. In: *Variety* 351, 19.7.1993, S. 46.
- Elley, Derek: "You did not try to improve it." In: *Variety* 351, 19.7.1993, S. 44.
- Errigo, Angie: Rez. In: *Empire*, 208, Oct. 2006, S. 170-173.
- The results of an online debate by the reader's of Empire magazine about the filmmaker Billy Wilder. Includes a breakdown of the opening scene from SUNSET BOULEVARD.
- Esposito, Lorenzo: Rez. In: *Filmcritica: Mensile di studi cinematografici* 52,523, März 2002, S. 131-134.
- Fox, Tom: The best films of the '50s. In: *Film Review*, 59, Aug. 2005, S. 54-55.
- Freeman, David: SUNSET BOULEVARD revisited. In: *The New Yorker* 69, 21.6.1993, S. 72-79.
- Director Bill Wilder viewed his best-known film, SUNSET BOULEVARD, for the first time since 1950, on the occasion of the classic's adaptation as an Andrew Lloyd Webber musical. The film, Wilder's early life and his much-maligned career are profiled.
- Frodon, Jean-Michel: Je le fais, c'est tout. Entretien sur SUNSET BOULEVARD. In: *Cahiers du Cinéma*, 599, 2005, S. 19-21.
- Gerard, Jeremy: SUNSET BOULEVARD still bumpy. In: *Variety* 353, 20.12.1993, S. 30+ [3p].
- Girard, Martin: Rez. In: *Sequences: la Revue de Cinéma*, 171, April 1994, S. 50-52.

- Gr J-t (=Werner Jungblodt): Rez. In: *Filmdienst*, 20, 1951.
- Griffin, Mark: Score. In: *Film Score Monthly* 8,4, April 2003, S. 44, 46.
- Grob, Norbert: Days of the living dead. SUNSET BOULEVARD von Billy Wilder. In: *Filmbulletin* 36,3, 1994, S. 38-40.
- Groll, Gunther: Rez. In: *Süddeutsche Zeitung*, 21.-22.4.1951.
- Guibert, Hervé: Le mort qui parle: a propos de SUNSET BOULEVARD. In: *Cahiers du Cinéma*, 319, Janv. 1981, S. 35-39.
- Hahn, Ronald M. / Jansen, Volker: Rez. In ihrem: *Kultfilme. Von METROPOLIS bis ROCKY HORROR PICTURE SHOW*. München: Heyne 1985, S. 58-64 (Heyne Filmbibliothek. 73.).
- Hamburger, Philip: Rez. In: *The New Yorker*, 19.8.1950.
- Hersant, Yves: Portrait de la star en singe mort. In: *Positif*, 271 Sept. 1983, S. 34-36.
- Houston, Penelope: Rez. In: *Monthly Film Bulletin* 17,200, Sept. 1950, S. 137.283.
- Houston, Penelope: Rez. In: *Sight and Sound* 19,9, Jan. 1951, S. 376.
- Kael, Pauline: Rev. In: *New Yorker* 66,24, 30.7.1990, S. 23.
- Kael, Pauline: Rev. In: *New Yorker* 81,36, 14.11.2005, S. 30-.
- Kannik Haastrup, Helle: Metafilmens fascination. In: *Kosmorama* 41,213, Fall 1995, S. 17-23.
- Kartseva, Elena: Rez. In: *Iskusstvo Kino*, 3, 1993, S. 157-173.
- Kennedy, Colin: Rez. In: *Empire*, 166, April 2003, S. 57.
- Kennedy, Colin: Rez. In: *Empire*, 167, May 2003, S. 144-145.
- Produktionshintergründe.
- Kirgo, Julie: Rez. In: *Film Noir. An Encyclopedic Reference to the American Style*. Ed. by Alain Silver & Elizabeth Ward. 3rd ed. Woodstock, N.Y.: The Overlook Press 1992, S. 275-276.
- 1st ed. 1979.
- Kissinger, David: SUNSET on legit horizon. In: *Variety* 341, 10.12.1990, S. 1+ [2p].
- Klepper, Robert K.: Rez. In: *Classic Images*, 277, July 1998, S. 37-44 (hier: 38).
- Klerk, Nico de: Talkie. In: *Skrien*, 176, Febr./March 1991, S. 45-46.
- Kluger, Karl Walther: Rez. In: *Tagesspiegel*, 11.4.1951.
- Koll, Horst Peter: Rez. In: *Filmklassiker. 2. 1947-1964*. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, S. 89-95.
- Kroll, Jack: Sunset stripped. In: *Newsweek* 122, 26.7.1993, S. 42-43.
- Lama, Sergio / Gaetano Strazzulla. Il film "noir" americano (22). In: *Quaderni di Cinema* 7, Jan./Febr. (=31) 1987, 12 S. [zwischen den S. 26 u.27.].
- Lane, Peter: The sunset also rises. In: *Music from the Movies*, 35/36, Dec. 2002, S. 20-23.
- On Varèse Sarabande's new recording of Franz Waxman's SUNSET BOULEVARD, including interviews with Robert Townson, Joel McNeely, Jonathan Allen, John Waxman and Matthew Peak.
- L.G.A. (=Lindsay Anderson): Rez. In: *Sequence*, 12, Autumn 1950.
- Lightman, Herb: Old master, new tricks. In: *American Cinematographer* 31,9, Sept. 1950.
- Über Kameraarbeit und Ausstattung.
- Ligner, Jean-Marc: Rez. In: *Cinémotion*, 2, Déc. 1988, S. 10.
- Luft, Friedrich: Rez. In: *Die Neue Zeitung* (Münchener Ausg.), 11.4.1951.
- McMahon, Gary F.: Frame grab. In: *Sight and Sound* 16,4, April 2006, S. 32-34.
- A description of trailer out-takes that did not feature in the final release of films made between 1940s through 1960s, including SUNSET BLVD.
- McNary, Dave: Rev. In: *New Yorker* 63,46, 4.1.1988, S. 15.
- Mariani, Paola: Rez. In: *Rivista del cinematografo e delle comunicazioni sociali: Cinema, teatro, televisione, radio, pubblicità, informazione* 64,12, Dic. 1994, S. 50.
- Maslin, J. / Canby, Vincent: Critics' choices for a wintry weekend: film. In: *The New York Times* 136, 16.1.1987, S. C26.
- Mel(M. Tobias): Rez. In: *Revue du Cinéma* 37-38 [=Hors serie 25, 1981], 1981.
- Merckx, L.: Rez. In: *Revue du Cinéma* 37-38 [=Hors série 25], 1981.
- Müller, Erika: Rez. In: *Frankfurter Allgemeine Zeitung*, 4.5.1951.
- Mundy, Robert: Some Notes on Billy Wilder. In: *The Billy Wilder Movie Marathon*. Los Angeles Film Exposition 1972.

- Katalog. Enthält außerdem Auszüge aus einem unveröffentlichten Interview.
- Nathan, Ian: The 10 Best Movie Entrances. In: *Empire*, 193, July 2005, S. 72-73.
A listing of the ten best entrances in film and the reasons for the choices made.
- Oleszczyk, Michal: Sunset stripped. In: *Sight and Sound* 17,10, Oct. 2007, S. 96.
- Pattison, Barrie: Rez. In: *Reid's Film Index*, 6, 1991, S. 205-208.
- Pecllet, Manon: Rez. In: *Séquences: la Revue de Cinéma*, 207, Mars/Avril 2000, S. 16.
- Pichler, Ölwin H.: Some Like It Black. In: *Blimp: Zeitschrift für Film*, 18, Fall 1991, S. 51-54.
- Rich, Frank. Critic's notebook: upstaging a new Lloyd Webber musical. In: *The New York Times* 142, 14.7.1993, S. C13-C14.
- Rigby, Jonathan: Rez. In: *Shivers*, 98, Aug. 2002, S. 62.
- Sadoul, Georges: Rez. In: *Les Lettres Françaises*, 361, 3.5.1951.
- Sandla, Robert: SUNSET dawns on Broadway. In: *Dance Magazine* 69, Febr. 1995, S. 74-75.
- Santarelli, Giorgio: Rez. In: *Rivista del cinematografo* 24,4, 1951, S. 28-29.
- Sarris, Andrew: Rez. In: *Village Voice*, 18.8.1960.
- Schmidlin, Rick: My saga of the newly discovered estate of Erich von Stroheim. In: *Moving Image* 6,2, 2006, S. 101-109.
- Schmidt, Hannes: Rez. In: *Filmforum* (Emsdetten) 1,6, März 1952.
- Singer, Leigh: The top ten performances by directors. In: *Empire*, 218, Aug. 2007, S. 160-161.
Listing of the top ten performances given by directors in on screen fictional roles.
- Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1950, S. 87-.
- Smith, Adam: The 10 Best Movies About Movies. In: *Empire*, 196, Oct. 2005, S. 82-83.
- Socci, Stefano: Quando una (diva) si abbandona. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 34, Nov./Dez. (=339/340) 1983, S. 530-534.
- Stuttaford, Genevieve: Magic Hour. In: *Los Angeles Magazine* 55,1, Jan. 2010, S. 67-.
- T.M.P. (=Thomas M. Pryor): Rez. In: *The New York Times*, 11.8.1950.
- Vrdlovec, Zdenko: Filmska naratologija. In: *Ekran: Revija za Film in Televizijo* 14,5/6, 1989, S. 28-33.
- Ward, L.E.: Rez. In: *Classic Images*, 136, Oct. 1986, S. 56-57+.
- Wenning, T.H.: Wilder e la Swanson sul SUNSET BOULEVARD. In: *Cinema: Quindicinale di divulgazione cinematografica* 3,45, 3.8.1950, S. 118-121.
- Wick, Ted: A classic film presents Hollywood as it once was. In: *Alberta Report / Newsmagazine* 22,24, 29.5.1995, S. 33-.
- Zupancic, Tadej: Rez. In: *Ekran: Revija za Film in Televizijo* 20 [=10], 1995, S. 54-55.
- Cinema: the new pictures. In: *Time* 122, 5.10.1983, S. 120.
- The greatest movie studios: part 1: a complete history of Paramount. In: *Empire*, 221, Nov. 2007, S. 171-181.
- The final scene: SUNSET BOULEVARD: In: *Creative Screenwriting* 9,4, July 2002, S. 76.
Text of the final scene from SUNSET BOULEVARD.
- The Write Stuff: the 25 greatest screenplays of all time. In: *Premiere* 19,8, May 2006, S. 82-87.
An inside look at the 25 best screenplays ever written as chosen by the Writers Guild of America.
- We Love L.A.. In: *DGA Quarterly* 6,2, July 2010, S. 58-65.
Behind-the-scenes shots of Los Angeles.

Rezensionen II:

- Motion Picture Herald 179,4, 22.4.1950, S. 269.
- Time, 14.8.1950.
- Today's Cinema 75,6060, 16.8.1950.
- American Cinematographer 31,9, Sept. 1950, S. 309.
- Sight and Sound 19,7, Nov. 1950, S.
- Cahiers du Cinéma 1,1, April 1951, S. 40.
- Bianco e Nero 12,11/12, Nov 1951, S. 17.
- Rivista del cinematografo 24,4, 1951, S. 28-29.
- L'Avant-Scène du Cinéma, 83/84, July 1968, S. 86.
- Positif, 271, Sept. 1983, S. 34-36.
- Classic Images, 136, Oct. 1986, S. 56-57, 63.
- The Listener 117,3009, 30.4.1987, S. 35.
- Radio Times 301,3919, 27.3.1999, S. 47

Ace in the Hole
aka: Big Carnival
Reporter des Satans
USA 1951

Drehbuch:

Wilder, Billy: *L'Asso nella Manica (Big Carnival)*. [Drehbuch.] Roma: Edizioni Filmcritica [1952], 99 S.

Analysen:

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.

Handreichungen, Schulmaterialien:

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

Rezensionen I:

Ammannati, Floris Luigi: Rez. In: *Rivista del cinematografo* 24,9-10, 1951, S. 39-40.

Anon.: Putting life into a movie: ACE IN THE HOLE. In: *Life*, 19.2.1951.

Über die Technik des Schnitts.

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

Black, John F.: Rez. In: *Scarlet Street*, 31, 1998, S. 66+.

Braun, Hanns: Rez. In: *Rheinischer Merkur* (Koblenz), 23.8.1952.

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

Charity, Tom : Rez. In: *Sight and Sound* 17,10, Oct. 2007, S. 88.

Crowther, Bosley: Rez. In: *The New York Times*, 30.6.1951.

Dorigo, Francesco: Quarto potere sullo schermo. In: *Rivista del cinematografo* 31,3, Marzo 1958, S. 90-91.

Erickson, Steven: Rev. In: *Los Angeles Magazine* 52,7, July 2007, S. 88.

Gifford, Barry: Unforgettable films. In: *Projections*, 8, 1998, S. 126-151.

G.L. (=Gavin Lambert): Rez. In: *Monthly Film Bulletin*, 207, April 1951.

Honeycutt, Kirk: Rev. In: *New Yorker* 62,32, 29.9.1986, S. 22.

- Houston, Penelope: Rez. In: *Sight and Sound* 20,2, June 1951.
- Kennemore, J.K.: THE BIG CARNIVAL. In: *Reid's Film Index*, 45, 1999, S. 25-30.
- Korn, Karl: Rez. In: *Frankfurter Allgemeine Zeitung*, 23.7.1952.
- Liebenson, D.: Rev. In: *Video Librarian* 22,6, Nov./Dec. 2007, S. 31.
- Lo Doca: Rez. In: *Cahiers du Cinéma*, 11, April 1952.
- Marple, B.G.: Rez. In: *Films in Review* 2,7, Aug.-Sept. 1951, S. 38.
- McCarten, John: Rez. In: *The New Yorker*, 7.7.1951.
- Newman, Kim: Rev. In: *Video Watchdog*, 139, May 2008, S. 40.
- Nogueira, Rui: Writing for the movies. An interview with Walter Newman. In: *Focus on Film*, 11, Herbst 1972.
- pan (=Walter Panofsky): Rez. In: *Süddeutsche Zeitung*, 12.3.1952.
- Pflaum, H.G.: Rez. In: *Süddeutsche Zeitung*, 7.1.1953.
- Santarelli, Giorgio: Rez. In: *Rivista del cinematografo* 25,5, 1952, S. 28-29.
- Scheuer, Philipp K.: Wilder seeks films 'with bite' to satisfy 'nation of hecklers'. In: *Los Angeles Times*, 20.8.1950.
- Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1951, S. 107.
- Sklar, Robert: Rev. In: *Cineaste* 33,2, Spring 2008, S. 67-69.
- Sterling, Jan: The Role I Liked Best? In: *Saturday Evening Post*, 1.3.1952, S. 145f.
- Sterling cites that her role was a difficult, important and interesting part in the film. She tried to make the character understandable to audiences
- Sweeney, Kenneth : Rez. In: *American Cinematographer* 88,10, Oct. 2007, S. 10, 12.
- Tavernier, Bertrand : Rez. In: *Télérama*, 2825, 6.3.2004, S. 34.
- Valcárcel, Horacio: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 134-139.
- W.Lg. (=Walter Lennig): Rez. In: *Der Tagesspiegel*, 11.4.1952.
- Wolf-K. B. (=Wolfgang Brüne): Rez. In: *Die neue Zeitung* (Frankfurt), 13.3.1952.
- W.W. (=Willy Wehrhan): Rez. In: *Filmstudio*, 26, März-Juli 1952.

Rezensionen II:

- Today's Cinema 76,6205, 8.3.1951, S. 6.
- Monthly Film Bulletin 18,207, April 1951, S. 242.
- Variety, 9.5.1951,
- Motion Picture Herald 183,6, 12.5.1951.
- Newsweek, 2.7.1951.
- Time, 9.7.1951.
- Cinéaste (Göttingen), 7, 1952.
- Cinématographe, 98, March 1984, S. 54-55.
- Cinéma, 303, March 1984, S. 54-55.
- Filmcritica: Mensile di studi cinematografici 2,6, Sett. 1951, S. 103-104.
- The Listener 117,3011, 14.5.1987, S. 36.
- City Limits, 407, 20.7.1989, S. 78.

Stalag 17 Stalag 17 USA 1953

Drehbuch:

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

Literarische Vorlage:

- 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.

Rezensionen I:

Bittermann, Walter: Rez. In: *Rheinischer Merkur*, 4.3.1960.

Castello, Giulio Cesare: Rez. In: *Cinema. Quindicinale di divulgazione cinematografica* 7,125, 15.1.1954, S. 21-22.

-ck (=Fritz W. Schwarzenbeck): Rez. In: *Evangelischer Filmbeobachter*, 7, 1960.

Collins, Andrew: The Reel Story Behind...STALAG 17. In: *Radio Times* 312,4069, 2.3.2002, S. 68.

Short article about the production of the film STALAG 17.

Crowther, Bosley: Rez. In: *The New York Times*, 2.7.1953.

Delling, Manfred: Rez. In: *Die Welt*, 6.2.1960.

Denby, David: Always making wisecrackers. In: *Premiere* 4, Nov. 1990, S. 48+.

Goldsmith, Jeff: Rez. In: *Creative Screenwriting* 9,4, July 2002, S. 56-58.

Plot analysis and details of Billy Wilder's production of STALAG 17.

G.R. (=Günther Rohrbach): Rez. In: *Filmkritik*, März 1960.

G-z (=Erwin Goelz): Rez. In: *Stuttgarter Zeitung*, 6.2.1960.

hdr (=Hans-Dieter Roos): Rez. In: *Süddeutsche Zeitung*, 11.2.1960

Howard, Tom: Rez. In: *Reid's Film Index*, 15, 1995, S. 164-167.

Invernici, Arturo: Rez. In: *Cineforum: Quaderno mensile della Federazione italiana dei cineforum* 42,2 (=412), Marzo 2002, S. 91.

McCarten, John: Rez. In: *The New Yorker*, 11.7.1953.

Niehoff, karena: Rez. In: *Tagesspiegel*, 10.4.1960.

P.H. (=Penelope Houston): Rez. In: *Monthly Film Bulletin* 20,234, July 1953, S. 103.

Pitman, R.: Rev. In: *Video Librarian* 21,3, May/June 2006, S. 52-.

Schallück, Paul: Rez. In: *Filmforum* (Emsdetten) 9,3, März 1960.

Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1953, S. 95.

Truffaut, François: Rez. In: *Cahiers du Cinéma*, 28, Nov. 1953.

Repr. in Truffauts: *Les films de ma vie*. Paris 1975.

Dt. in: *Die Filme meines Lebens*. München: dtv 1979 (dtv. 1449.).

Engl.: *The films in my life*. New York, NY: Simon and Schuster 1978, S. 161ff.

Combat special. In: *Film Review*, 41, Aug. 2002.

Rezensionen II:

Motion Picture Herald 186,7, 16.2.1952.

Today's Cinema 79,6621, 29.10.1952, S. 14.

Motion Picture Herald 190,2, 10.1.1953, S. 1679.

The Film Daily 103,87, 6.5.1953, S. 6.

Variety, 6.5.1953.

The Hollywood Reporter 124,14, 6.5.1953, S. 3.

Motion Picture Herald 191,6, 9.5.1953, S. 1829.

Today's Cinema 80,6757, 13.5.1953, S. 10.

Kinematograph Weekly, 2394, 14.5.1953, S. 18.

Time, 18.5.1953.

Films in Review 4,6, June/July 1953.

Newsweek, 13.7.1953.

Der Spiegel, 27.1. 1960.

Filmdienst, 10, 1960.

Film Criticism 1,3, Dec. 1976, S. 19-25.

The Listener 117,3010, 7.5.1987, S. 30.

Sight and Sound 2,1, May 1992, S. 69.

Sabrina
Sabrina
USA 1954

Literarische Vorlage:

Taylor, Samuel: *Sabrina Fair or a woman of the world. A romantic comedy*. New York: Random House 1954, viii, 182 S.

Auch: London: Heinemann 1955. (The Drama Library.).

Neuausg.: New York: Dramatists Play Service 1983, 85 S. (Dramatists Play Services.). - Zuerst 1955.

Auch: *Sabrina Fair, a romantic comedy*. London: Samuel French 1955, 79 S., 1 Taf. (French's Acting Edition. 348.).

Zuerst wohl in: *Theatre Arts*, 38,11, Nov. 1954.

Auch in: *Theatre*. Ed. by John Chapman. New York: Random House 1954.

Dt., Theateradaption: Taylor, Samuel / Gilbert, Elizabeth: *Sabrina. / Sabrina fair. Komödie in vier Akten*. Berlin: Bloch [1955], 185 S.

Filmprogramme und Bildbände:

[Programmheft:] *Illustrierte Filmbühne*, 2581, 1954.

Repr. in: *Illustrierte Filmbühne. 1. 50 Hollywood-Filme*. München: Monika Nüchtern 1976.

Shaw, Mark / Shaw, Juliet Cuming: *Charmed by Audrey. Life on the set of SABRINA*. Photographs by Mark Shaw. Foreword by Juliet Cuming Shaw. San Rafael, Cal.: Insight Editions 2008, 126 S.

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.

Analysen:

Bernardi, Sandro: Gli incipit di Billy Wilder: la macchina e il doppio. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dec. (=329/330) 1982, S. 529-535.

Bosser, Gaëlle: Les Différences sociales: Un Obstacle insurmontable? (Sabrina et La Garçonnière de Billy Wilder). In: Bantcheva, Denitza (ed.): *L'Écran amoureux*. Condé-sur-Noireau,: Corlet 2003, S. 12-24.

Subjects: love; social conventions; liberation; Wilder, Billy; SABRINA; THE APARTMENT. Analysis of two of Billy Wilder's films, SABRINA and The APARTMENT where romance transcends social barriers.

Gross, Robert F.: Isn't It Romantic? Some Shots from SABRINA. In: Guilbert, Georges-Claude (ed.): *Literary Readings of Billy Wilder*. Newcastle upon Tyne: Cambridge Scholars 2007, S. 42-66.

Moseley, Rachel: Trousers and Tiaras: Audrey Hepburn, a Woman's Star. In: *Feminist Review*, 71, 2002, S. 37-51.

Smith, Dina M.: Global Cinderella: SABRINA (1954), Hollywood and Postwar Internationalism. In: *Cinema Journal* 41,4, 2002, S. 27-51.

On the discourses on U.S. postwar foreign policy that have found their way into Hollywood fare, particularly Billy Wilder's Cinderella films, such as SABRINA (1954).

Starks, Lisa S.: Educating Eliza: fashioning the model woman [...]. In: *Post Script* 16,2, April 1997, S. 44-55.

An analysis of the Pygmalion story referring to PYGMALION (1938), MY FAIR LADY (1964), SABRINA (1954) and (1995) and PRETTY WOMAN (1990) as Hollywood's representation of feminine allure.

Tesarik, Andreas: SABRINA. In: *Maske und Kosturn* 43,4, 2000, S. 57-64.

Wood, Gerald C.: Gender, caretaking, and the three SABRINA's. In: *Literature/Film Quarterly* 28,1, 2000, S. 72-77.

How the play and the two film versions of SABRINA have the trappings of a Cinderella story, but Sabrina's resources make redemption by a man unnecessary. The most recent version is less interesting as a work of art than a document of 1990s victim culture.

Rezensionen I:

A.B.: Rez. In: *Der Abend*, 19.2.1955.

Bernal, Jordi: Rez. In: *Dirigido Por*, 298, Febr. 2001, S. 51.

- Buckley, Christopher: Sabrina pere. In: *The New Yorker* 71, 27.11.1995, S. 38.
- Collins, Amy Fine: When Hubert met Audrey. In: *Vanity Fair*, 424, Dec. 1995, S. 166-176, 180-182.
Discusses the collaboration between Audrey Hepburn and Hubert de Givenchy which started when he dressed her for SABRINA.
- Crowther, Bosley: Rez. In: *The New York Times*, 23.9.1954.
- Doniol-Valcroze, Daniel: Rez. In: *Cahiers du Cinéma*, 45, März 1955.
- e.h. (=Erika Haala): Rez. In: *Filmdienst*, 49, 1954.
- Fenin, Giorgio N.: Partono per la luna. In: *Cinema nuovo: Rassegna quindicinale* 3,44, 10.10.1954, S. 232-233.
- fv. (=Franziska Violet): Rez. In: *Süddeutsche Zeitung*, 18.11.1954.
- Greene, Ray: Rez. In: *Boxoffice* 131, Dec. 1995, S. 58.
- H.H. (=Henry Hart): Rez. In: *Films in Review* 5,7, Aug.-Sept. 1954.
- Hr.: Rez. In: *Neue Zürcher Zeitung*, 5.3.1955.
- James, Christine: Rez. In: *Boxoffice* 131, Dec. 1995, unpag., zwischen S. 40 u. 50.
- K.Nf. (=Karena Niehoff): Rez. In: *Tagesspiegel*, 20.2.1955.
- Kael, Pauline: Rev. In: *New Yorker* 67,16, 10.6.1991, S. 26.
- Koll, Horst-Peter: Es war einmal. Die zwei Welten der SABRINA. In: *film-dienst* 49,3, 1996, S. 10-12.
- Lozano, José Miguel: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 140-141.
- Lytal, Cristy: What is the perfect dislocation comedy? In: *Premiere* 17,8, May 2004, S. 30.
Director Gary Winick discusses why he thinks Billy Wilder's SABRINA is the perfect 'dislocation comedy' (when a character is thrown into a new world).
- Matthews, Peter: Rev. In: *New Yorker* 62,27, 25.8.1986, S. 12.
- Matthews, Peter: Rez. In: *Sight and Sound*, NS 6, Febr. 1996. p. 53.
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 gestures only emphasize the obsolescence of the whole enterprise. [Art Index]
- McCarten, John: Rez. In: *The New Yorker*, 2.10.1954.
- Norman, Barry: Rez. In: *Radio Times* 288,3758, 3.2.1996, S. 42.
Compares the 1995 SABRINA with the Billy Wilder original.
- P.H. (=Penelope Houston): Rez. In: *Monthly Film Bulletin* 21,248, Sept. 1954, S. 131
- Reisz, Karel: In Brief - Sabrina Fair. In: *Sight and Sound* 24,2, Oct. 1954, S. 91.
- Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1954, S. 63.
- Stivers, Cyndi: Scions of the times. In: *Premiere* 9, Nov. 1995, S. 68-73+.
- Viviani, Christian: SABRINA: Voyage à deux. In: *Positif*, 420, 1996, S. 27-28.
- Walsh, Moira: Rev. In: *America* 91,26, 25.9.1954, S. 631.
- Weinberg, Hermann G.: Ad Hollywood piace l'ipocrisia. In: *Cinema: Quindicinale di divulgazione cinematografica* 7,145, 25.11.1954, S. 676-678.
- Ylanan, Helena: Rez. In: *Filmihullu*, 6, 1995, S. 14.
- Rezensionen II:**
- The Hollywood Reporter 126,20, 2.10.1953.
- Motion Picture Herald 193,1, 3.10.1953, S. 34.
- Films in Review 5,7, Aug. 1954, S. 361.
- The Hollywood Reporter 130,31, 2.8.1954, S. 3.
- Variety, 4.8.1954.
- Today's Cinema 83,7070, 6.8.1954, S. 6.
- Motion Picture Herald 196,6, 7.8.1954, S. 97.
- Kinematograph Weekly, 2459, 12.8.1954, S. 18.
- Newsweek, 30.8.1954.
- Time, 30.9.1954.
- Téléciné, 50, July 1955.
- The Listener 122,3126, 10.8.1989, S. 35.
- Films and Filming, 1,1, Oct. 1954.
- Sight and Sound 3,12, Dec. 1993, S. 63.
- Filmovy Prehled, 5, May 2002, S. 23, 24.

The Seven Year Itch
Das verflixte 7. Jahr
USA 1955

Literarische Vorlage:

Axelrod, George: *The seven year itch. A romantic comedy*. New York [...]: Random House 1953, 149 S.

Repr.: London: Heinemann, 1954, 67 S.

Auch: New York: Dramatists Play Service [1956], 76 S.

Auch in: *Best American plays. 4. 1951-1957*. Ed. with an introd. by John Gassner. 10th print. New York, NY: Crown 1975.

Auch in: *Theatre Arts*, 38, Jan. 1953.

Auch in: *Theatre*. Ed. by John Chapman. New York: Random House 1954.

Materialien:

Marilyn Monroe as the girl. The candid picture-story of the making of THE SEVEN YEAR ITCH. Foreword by George Axelrod; Photographs by Sam Shaw. New York: Balantine Books 1955, 126 S.

Analysen:

Banner, Lois W.: The Creature from the Black Lagoon: Marilyn Monroe and Whiteness. In: *Cinema Journal* 47,4, 2008, S. 4-29.

Erwitt, Elliott: THE SEVEN YEAR ITCH. Billy Wilder 1955. In: *Magnum sul set: il cinema visto dai grandi fotografi. / Magnum photographers on film sets. / Les photographes de Magnum sur les plateaux de tournage*. Introduction, Alberto Barbera; texts, Paolo Mereghetti, Stefano Boni. Milano: Silvana Ed. 2011, 167 S. + 1 DVD.

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

Grignaffini, Giovanna: Billy e Marilyn: la strana coppia. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dec. (=329/330) 1982, S. 553-558.

Jenkins, Henry: The amazing push-me/pull-you text: cognitive processing, narrational play and the comic film. In: *Wide Angle* 8,3/4, 1986, S. 35-44.

Smith, Graham: The Subway Grate Scene in THE SEVEN YEAR ITCH; "The staging of an Appearance-As-Disappearance." In: *Cinemas* 14,2-3, Spring 2004, S. 214ff.

The article examines the context of the subway grate scene, starring Marilyn Monroe. The author suggests that the image illuminates the iconic nature of the actress Marilyn Monroe as well as representing a com-

mon theme in literature, the revelation of women's underwear.

Interviews:

Kirkham, Pat: Saul Bass and Billy Wilder: in conversation. In: *Sight and Sound* 5,6, June 1995, S. 18-21.

Billy Wilder and Saul Bass discuss their experience of the shooting and design of film titles and posters, and film inserts. Makes particular reference to THE SEVEN YEAR ITCH.

Rezensionen I:

Aachen, George: Rez. In: *Reid's Film Index*, 26, 1996, S. 170-173.

Barnes, Peter: Rez. In: *Films and Filming* 2,1, Oct. 1955.

Chaumeton, Etienne: Rez. In: *Cinéma (paris)*, 11, Mai 1955.

Conqueteau, Pierre: Sept ans de réflexion, de Billy Wilder. In: *Temps modernes* 11, 1955/56, S. 1530.

Courant, G.: Rez. In: *Cinéma* 82 C82 (=279) Mars 1982, S. 81.

Crowther, Bosley: Rez. In: *The New York Times*, 4.6.1955.

Demeure, Jacques: Rez. In: *Positif*, 17, Juin 1956. [DP]: Rez. In: *Empire*, 126, Dec. 1999, S. 156.

E.K. (=Eberhard Krämer): Rez. In: *Evangelischer Filmbeobachter*, 29, 1955.

Fenin, Giorgio N.: L'anno dei re-makes. In: *Cinema nuovo: Rassegna quindicinale* 4,62, 1955, S. 14-15.

Fenin, Georg N.: Rez. In: *Film Culture* 1,4, Summer 1955.

Freixas, Ramon: *LA TENTACIÓ VIVE ARRIBA / AMANTES*. Barcelona: Dirigido por, D.L. 1996, 140 S.

Über THE SEVEN YEAR ITCH und AMANTES (Vicente Aranda).

K.Nf. (=Karena Niehoff): Rez. In: *Tagesspiegel*, 22.9.1955.

Kael, Paulin: Rev. In: *New Yorker* 66,22, 16.7.1990, S. 23.

Lachenay, Robert: Rez. In: *Cahiers du Cinéma*, 57, Mars 1956.

McCarten, John: Rez. In: *The New Yorker*, 11.6.1955.

McMahon, Gary F.: Frame grab. In: *Sight and Sound* 16,4, April 2006, S. 32-34.

A description of trailer out-takes that did not feature in the final release of films made between 1940s through 1960s, including *The SEVEN YEAR ITCH*.

Mobilio, Albert: Scratching Tom Ewell's Itch. In: *All the available light: a Marilyn Monroe reader*. Ed. by Yona Zeldis McDonough. New York: Simon & Schuster 2002, S. 53-59.

P.H. (=Penelope Houston): Rez. In: *Monthly Film Bulletin* 22,260, Sept. 1955, S. 138.

Simpson, Paul.: Rez. In: *Box*, 3, Aug. 1997, S. 20.

Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1955, S. 84.

Sst. (=Sigrid Schmitt): Rez. In: *Frankfurter Rundschau*, 14.2.1972.

Truffaut, François: Rez. In: *Cahiers du Cinéma*, 57, März 1956.

Repr. in Truffauts: *Les films de ma vie*. Paris: Flammarion 1975.

Dt. in: *Die Filme meines Lebens*. München. Hanser 1976.

Taschenbuchausg.: München: dtv 1979 (dtv. 1449.).

Engl.: *The films in my life*. New York, NY: Simon and Schuster 1978, S. 159-161.

W.Ba. (=Werner Barzel): Rez. In: *Filmdienst*, 28, 1955.

Rezensionen II:

The Hollywood Reporter 131,14, 17.9.1954, S. 10.

The Hollywood Reporter 134,47, 3.6.1955, S. 3.

Variety, 8.6.1955.

Motion Picture Herald 199,11, 11.6.1955, S. 473.

Time, 13.6.1955.

Newsweek, 20.6.1955.

Kinematograph Weekly, 2509, 28.7.1955, S. 16.

Today's Cinema 85,7319, 28.7.1955, S. 7.

Stuttgarter Zeitung, 24.9.1955.

Cinema: Quindicinale di divulgazione cinematografica 8,157, 25.12.1955, S. 1058-1059.

The Listener 116,2991, 18.12.1986, S. 65.

The Spirit of St. Louis Lindbergh – Mein Flug über den Ozean USA 1957

Vorlage:

Lindbergh, Charles Augustus: *The Spirit of St. Louis*. New York: Scribner 1953, 562 S.

Auszüge als „33 hours to Paris“ vorveröffentlicht in: *Saturday Evening Post*, 1953.

Dt.: *Mein Flug über den Ozean*. Übers. v. Hans J. Soehring. Berlin [...]: Fischer 1957, 569 S. - Zuerst 1954. - Als Taschenbuch: Frankfurt: Fischer 1956 (Fischer-Bücherei. 125.).

Holländ.: *De brede zee. Met de "Spirit of St. Louis" over de oceaan*. Bewerkt en ingeleid door A. Viruly. Vert. uit het Engels door J. Baggerman. Amsterdam [...]: Elsevier 1953, 304 S.

Analysen:

Fontanel, Rémi (dirigé par): *Biopic - de la réalité à la fiction*. Condé-sur-Noireau: Corlet 2011, 221 S. (CinémAction. 139.).

Taylor, Henry McKean: Nicht-lineares Erzählen in der klassisch-geschlossenen Form. In seinem: *Rolle des Lebens. Die Filmbiographie als narratives System*. Marburg: Schüren 2001, S. 127-134 (Zürcher Filmstudien. 8.).

Rezensionen I:

Bourget, Jean-Loup: Lindy, l'anti-Hildy. In: *Positif*, 271, Sept. 1983, S. 37-39.

Brown, Royal S.: SPIRIT OF ST. LOUIS. Original film soundtrack recording. In: *High Fidelity and Musical America* 28, March 1978, S. 112.

Butler, Rupert: Rez. In: *Films and Filming* 3,9, June 1957.

Castello: Rez. In: *Bianco e Nero* 18,11, Nov. 1957, S. 47.

C.K.: Rez. In: *Filmdienst*, 24, 1957.

Cohen, Clelia: L'ODYSSÉE DE CHARLES LINDBERGH de Billy Wilder. In: *Cahiers du Cinéma*, 526, Juli/Aug. 1998, S. 14.

Craener, Vera: Rez. In: *Tagesspiegel*, 26.6.1957.

Crowther, Bosley: Rez. In: *The New York Times*, 22.2.1957.

F.H.: Rez. In: *Positif* 3,24, May 1957, S. 51.

-gi: Rez. In: *Evangelischer Filmbeobachter*, 22, 1957.

Gillett, John: Rez. In: *Sight and Sound* 27,1, Summer 1957.

Gobo: Rez. In: *Welt der Arbeit*, 20.8.1957.

Hart, Henry: Rez. In: *Films in Review* 8,3, March 1957, S. 126.

Kotulla, Theodor: Rez. In: *Filmkritik*, Juli 1957.

MacCarten, John: Airborne Odysseus. In: *The New Yorker* 33,2, 2.3.1957, S. 86.

P.J.D. (=Peter John Dyer): Rez. In: *Monthly Film Bulletin* 24,282, July 1957, S. 85.

Reid, John Howard: Rez. In: *Reid's Film Index*, 32, 1997, S. 155-159.

Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1957, S. 81.

Thomas, Tony: Remembering Franz Waxman. In: *Cue Sheet* 6,2, 1989, S. 63-65.

v.P. (=Hans von Przychowsky): Rez. In: *Tagesspiegel*, 23.6.1957.

Walsh, Moira: Rev. In: *America* 96,22, 2.3.1957, S. 630.

-witz (=Günther Kriewitz): Rez. In: *Stuttgarter Zeitung*, 23.5.1957.

Rezensionen II:

Motion Picture Herald 194,11, 13.3.1954, S. 14.

The Hollywood Reporter 135,46, 12.8.1955, S. 13.

The Hollywood Reporter 143,34, 20.2.1957, S. 3.

Variety, 20.2.1957.

The Film Daily 11,35, 20.2.1957, S. 8.

Newsweek, 25.2.1957.

Motion Picture Herald 206,9, 2.3.1957, S. 283.

Time, 4.3.1957.

Film Bild Ton 7,1, April 1957, S. 27-31.

Today's Cinema 88,7781, 22.5.1957, S. 10.

Daily Film Renter, 7386, 22.5.1957, S. 3.

Kinematograph Weekly, 2597, 23.5.1957, S. 15.

American Cinematographer 38,6, June 1957, S. 366.

Shooting aerial scenes.

Sight and Sound 27,1, July 1957, S. 38.

Filmforum Emsdetten) 6,11, Aug. 1957.

Bianco e Nero 18,11, Nov. 1957, S. 47.

Positif, 271, Sept. 1983, S. 37-39.

Love in the Afternoon

Ariane – Liebe am Nachmittag

USA 1957

Analysen:

Sklar, Robert: LOVE IN THE AFTERNOON: A Cinematic Exposure of a 1950s Myth. In: *Literature Film Quarterly* 16,1, 1988, S. 65ff.

Throne, Marilyn: LOVE IN THE AFTERNOON: A Cinematic Exposure of a 1950s Myth. In: *Literature Film Quarterly* 16,1, 1988, S. 65-73.

Rezensionen I:

Why not be in Paris? In: *Newsweek*, 26.11.1956.

Drehbericht.

Baker, Peter G.: Rez. In: *Films and Filming* 3,12, Sept. 1957.

Castello: Rez. In: *Bianco e Nero* 18,11, Nov. 1957, S. 47.

Crowther, Bosley: Rez. In: *The New York Times*, 24.8.1957.

Crowe, Cameron: Personal Pick. In: *Premiere* 6,7, March 1993, S. 97.

Cameron Crowe writes about his favourite scene in LOVE IN THE AFTERNOON.

Cutts, John: Rez. In: *Sight and Sound* 27,2, Autumn 1957, S. 94.

Donck, Carel: Rez. In: *Skrien*, 165, April/May 1989, S. 5.

Fenin, George N.: Rez. In: *Film Culture* 3,4, Nov 1957, S. 18.

Foster, Frederick: High key vs. low key. In: *American Cinematographer* 38,8, Aug. 1957.

Über die Kameraarbeit.

George, Manfred: Rez. In: *Tagesspiegel*, 8.9.1957.

Gillett, John: Wilder in Paris. In: *Sight and Sound* 26,3, Winter 1956-57.

Drehbericht.

Givenchy, Hubert de: Souvernirs d'Audrey Hepburn. In: *Positif*, 578, April 2009, S. 60-63.

Costume designer Hubert de Givenchy recalls his work as Audrey Hepburn's costumes designer in LOVE IN THE AFTERNOON and other films.

Hamburger, Philip: Rez. In: *The New Yorker*, 31.8.1957.

H.H. (=Helmut Haffner): Rez. In: *Evangelischer Filmbeobachter*, 42, 1957.

- Kuyper, Eric de: *Fragiel*. In: *Skrien*, 176, Febr./March 1991, S. 46.
- Legrand, Gérard: *Ingenue mais pas trop*. In: *Positif*, 365/366, Juli/Aug. 1991, S. 103-105.
- Losilla, Carlos: *Rez.* In: *Dirigido Por*, 266, March 1998, S. 70-71.
- M:PL (=Paula Linhardt): *Rez.* In: *Filmdienst*, 45, 1957.
- Niehoff, Karena: *Rez.* In: *Tagesspiegel*, 3.11.1957.
Auch in Niehoffs: *Stimmt es - stimmt es nicht?* Herrenalb: Erdmann 1962.
- Parmion, Serge: *Rez.* In: *Cahiers du Cinéma* 13,73, July 1957, S. 51.
- P.H. (=Penelope Houston): *Rez.* In: *Monthly Film Bulletin* 24,284, Sept. 1957, S. 111.
- Phipps, Courtland: *Rez.* In: *Films in Review* 8,7, Aug.-Sept. 1957.
- Pitman, R.: *Rev.* In: *Video Librarian* 17,3, May/June 2002, S. 60.
- Reid, John Howard: *Rez.* In: *Reid's Film Index*, 12, 1993, S. 40-42.
- rg: *Rez.* In: *Süddeutsche Zeitung*, 11.10.1957.
- Roth-Bettoni, Didier: *Rez.* In: *La Revue du Cinéma/Image et Son*, 472, June 1991, S. 44.
- Serrano de Haro, Amparo: *Rez.* In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 146-149.
- Sklar, Robert: *Rev.* In: *Variety Movie Reviews*, 1, 1.1.1957, S. 48.
- Wigston, Nancy: *Rev.* In: *New Yorker* 65,22, 17.7.1989, S. 22.

Rezensionen II:

- Films and Filming 3,5, Febr. 1957.
- The Film Daily 111,106, 3.6.1957, S. 4.
- The Hollywood Reporter 145,6, 3.6.1957, S. 3.
- Variety, 5.6.1957.
- Motion Picture Herald 207,10, 8.6.1957, S. 409.
- Newsweek, 1.7.1957.
- Time, 15.7.1957.
- Positif, 25-26, Juli-Aug. 1957.
- Today's Cinema 89,7826, 25.7.1957, S. 10.
- Daily Film Renter, 7431, 25.7.1957, S. 6.
- Films in Review 8,7, Aug. 1957, S. 352.
- American Cinematographer 38,8, Aug. 1957, S. 506.

Cinema nuovo: *Rassegna quindicinale* 6,116, 15.10.1957, S. 202-203.

Bianco e Nero 18,11, Nov. 1957, S. 47.

Witness for the Prosecution Zeugin der Anklage USA 1957

Literarische Vorlage:

Christie, Agatha: *Witness for the prosecution*. A play in three acts. New York, NY [...]: French 1954, 74 S. (French's Acting Edition. 648.).

Auch in: Van Druten, John / Hunter, Norman C. (eds.): *Famous plays of 1954*. [...] London: Gollancz 1954, 592 S.

Auch in: *Witness for the prosecution & selected plays*. London: HarperCollins 1995, 348 S.

Dt.: *Zeugin der Anklage*. Kriminalstück in drei Akten. Aus d. Engl. übertr. von Charles Regnier. München [...]: Desch [1960], 120 S.

[Romanfassung:] *Witness for the prosecution*. New York: Dell 1976, 192 S.

Dt.: *Zeugin der Anklage*. Einzig berecht. Übertr. aus d. Engl. von Maria Meinert. Bern/Stuttgart/Wien Scherz 1959, 189 S.

Buchclub-Ausgabe: [Gütersloh]: Bertelsmann Lesering [1960], 126 S. (Kleine Lesering-Bibliothek. 41.).

Auch Taschenbuch-Ausgabe: Bern [...]: Scherz [1962], 191 S. (Die schwarzen Kriminalromane. 146.).

Taschenbuchausg.: Frankfurt: Fischer 2006, 172 S. (Fischer Taschenbuch. 17462.).

Analysen:

Guéry, Christian: *Justices à l'écran*. Paris: P.U.F., Presses universitaires de France, 2007, 302 S. (Questions judiciaires.).

Darin: 5. Témoin à charge de Billy Wilder : l'avocat dans le prétoire.

Hudelet, Ariane: Searching For Truth in WITNESS FOR THE PROSECUTION. In: *Literary readings of Billy Wilder*. Ed. by Georges-Claude Guilbert. Newcastle: Cambridge Scholars Publ. 2007, S. 135-154.

Wesling, Wayne T.: Trial as theater: WITNESS FOR THE PROSECUTION (1957). In: Strickland, Renard / Foster, Tereé / Banks, Taunya (eds.): *Screening justice - the cinema of law: significant films of law, order and social justice*. Buffalo, NY: Hein 2006, S. 131-147.

Rezensionen I:

- Becker, Rolf: Rez. In: *Filmkritik*, April 1958.
- Ciaccio, Giacinto: Rez. In: *Rivista del cinematografo* 31,4, April 1958, S. 140.
- Cohen, Meg: Rev. In: *New Yorker* 34,4, 15.3.1958, S. 14.
- Cremonini, Giorgio: Rez. In: *Cineforum* 23, Aprile (=223) 1983, S. 68-71.
- Crowther, Bosley: Rez. In: *The New York Times*, 7.2.1958.
- Cutts, John: Rez. In: *Films and Filming*, 4,6, March 1958.
- Nachdr.: *Films and Filming* 9,6, March 1963.
- Downing, Robert: Rez. In: *Films in Review* 9,3, March 1958.
- Feinstein, Herbert: Rez. In: *Film Quarterly* 12,1, Autumn 1958.
- F.H.: Rez. In: *Cahiers du Cinéma*, 81, Mars 1958.
- ger (=Georg Ramsegger): Rez. In: *Die Welt*, 8.3.1958.
- Ginsberg, Merl: Rev. In: *New Yorker* 34,7, 5.4.1958, S. 16.
- Goelz, Else: Rez. In: *Stuttgarter Zeitung*, 1.3.1958.
- Groll, Gunter: Rez. In: *Süddeutsche Zeitung*, 23.4.1958.
- Hickethier, Knut: Rev. In: *Filmgenres: Kriminalfilm*. Hrsg. v. Knut Hickethier. Stuttgart: Reclam 2005, S. 130-136.
- Honeycutt, Kirk / Byrge, Duane: Rev. In: *New Yorker* 63,45, 28.12.1987, S. 30.
- Hulse, E.: Rev. In: *New Yorker* 34,2, 1.3.1958, S. 16.
- K.B. (=Klaus Brüne): Rez. In: *Filmdienst*, 11, 1958.
- Kirst, Hans Hellmut: Rez. In: *Münchener Merkur*, 23.4.1958.
- Klepper, Robert K.: Rez. In: *Classic Images*, 274, April 1998, S. 36-45.
- Mariás, Miguel: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 150-151.
- Martin, Peter: Rez. In: *Filmforum* (Emsdette) 7,6, Juni 1958.
- McCarten, John: Rez. In: *The New Yorker*, 15.2.1958.
- Ménégaldo, Gilles: La justice en question: retournements et subversions dans 'Témoignage de Billy Wilder'. In: *CinémAction*, 105, Oct. 2002, S. 111-119.

Themenheft über *La Justice à l'écran*.

- Neuhaus, Mel: Rev. In: *Sound & Vision* 67,3, April 2002, S. 109.
- Niehoff, Karena: Rez. In: *Tagesspiegel*, 20.3.1958.
- Pickard, Roy: Rez. In: *Radio Times* 237,3082, 4.12.1982, S. 13.
- Ph.H. (=Penelope Houston): Rez. In: *Monthly Film Bulletin* 25,289, Febr. 1958, S. 18.
- P.K. (Pauline Kael): Rev. In: *New Yorker* 66,36, 22.10.1990, S. 37.
- P.W.: Rez. In: *Film Culture* 4,1, Jan 1958.
- Reid, John: Howard: Rez. In: *Reid's Film Index*, 12, 1993, S. 168-170.
- Ruppert, Martin: Rez. In: *Frankfurter Allgemeine Zeitung*, 1.3.1958.
- Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1957, S. 99.
- Wald, Malvin: Witness for the perfectionist. In: *Creative Screenwriting* 9,4, July 2002, S. 62.
- Walsh, Moir: Rev. In: *America* 98,19, 15.2.1958, S. 577-.
- Wigston, Nancy: Rev. In: *New Yorker* 64,49, 23.1.1989, S. 18.
- Wk (=Mechthild Winkler): Rez. In: *Evangelischer Filmbeobachter*, 10, 1958.

Rezensionen II:

- The Film Daily 112,103, 27.11.1957, S. 6.
- The Hollywood Reporter 147,31, 27.11.1957, S. 3.
- Motion Picture Herald 209,9, 30.11.1957, S. 625.
- Variety, 4.12.1957.
- Cinema nuovo: Rassegna quindicinale 6,120-212, 15.12.1957, S. 308.
- The Daily Cinema, 7942, 13.1.1958, S. 4.
- Kinematograph Weekly, 2631, 16.1.1958, S. 18.
- Newsweek, 20.1.1958.
- Time, 27.1.1958.
- New Yorker 34,14, 24.5.1958, S. 14.
- New Yorker 34,27, 23.8.1958, S. 12.
- The Listener 124,3180, 30.8.1990, S. 34.
- Sight and Sound 3,6, June 1993, S. 70.

Some Like It Hot
Manche mögen's heiß
USA 1959

Drehbuch:

Wilder, Billy / Diamond, I.A.L.: *SOME LIKE IT HOT. A screenplay*. London: Hamilton & Stafford 1959, 143 S. (Panther Book. 937.).

Zugl.: New York: New American Library 1959, 144 S., 8 Taf. (Signet Books. S 1656.).

Repr.: [For educational use only.] Leamington Spa: Old Manor Farm 1959, 156 S. (Script international.).

[Rev.:] Honeycutt, Kirk: Rev. In: *Hollywood Reporter* (International Edition) 370,39, 6.11.2001, S. 16.

[Drehbuch.] In: Thomas, Sam (ed.): *Best American Screenplays. 2. Complete Screenplays*. New York: Crown 1990, S. S. 82-146 (Complete Screenplays. 2.).

Schnauber, Cornelius (ed.): *SOME LIKE IT HOT: MANCHE MÖGEN'S HEISS: Billy Wilder; I.A.L. Diamond*. [Drehbuch.] Wien: Europaverlag 1986, 172 pp.

Wilder, Billy / Diamond, I.A.L.: *SOME LIKE IT HOT: screenplay*. Hrsg. von Reinhard Gratzke. Stuttgart: Reclam 2008, 246 S. (Reclams Universal-Bibliothek: Fremdsprachentexte. 19753.).

Zuerst: Wien [...] Europaverlag 1986, 171 S.

Span.: *CON FALDAS YA LO LOCO*. 2 ed. Madrid: Plot 2007, 165 S.

Materialien:

Curtis, Tony / Vieira, Mark A.: *The making of SOME LIKE IT HOT. My memories of Marilyn Monroe and the classic American movie*. Hoboken, N.J.: Wiley 2010, viii, 232 S.

Analysen:

Barnum, Michael: Laurie Mitchell. In: *Filmfax*, 103, July 2004, S. 54-58, 128.

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

Biltreyst, 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.

Großformatiger Bildband.

Zuerst 2001.

Burnett, Allison: A walk on the Wilder side. In: *Variety* 384,8, 8.10.2001, S. 71.

Burnett, Allison: Rev. In: *Variety Movie Reviews*, 5.10.2001, S. 15.

Cohan, Steven: Cary Grant in the fifties: indiscretions of the bachelor's masquerade. In: *Screen* 33,4, 1992, S. 394-412.

Cohan, Steven: *Masked men. Masculinity and the movies in the fifties*. Bloomington [...]: Indiana University Press 1997, xxi, 346 S.

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

of Sex, Gender, and Desire. In: Schulman, Peter / Lubich, Frederick A. (eds.): *The Marketing of Eros: Performance, Sexuality, Consumer Culture*. Essen: Blaue Eule 2003, S. 138-150.

Guilbert, Georges-Claude / Magenham, Nicolas: Gender in Billy Wilder's SOME LIKE IT HOT. In: *Literary readings of Billy Wilder*. Ed. by Georges-Claude Guilbert. Newcastle: Cambridge Scholars Publ. 2007, S. 67-134.

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.

Martínez, María Jesús: SOME LIKE IT HOT: the blurring of gender limits in a film of the fifties. In: *Barcelona English Language and Literature Studies*, 9, 1999, S. 143-152.

Maslon, Laurence: *SOME LIKE IT HOT. The official 50th anniversary companion*. New York, NY: Collins Design 2009, 191 S.

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 oversized 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.).

Straayer, Chris: Redressing the "natural": the temporary transvestite film. In: *Wide Angle* 14,1, 1992, S. 36-55.

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.

Welton, Shirley: Nobody's Perfect: Queer Gender Performance in SOME LIKE IT HOT and MISS CONGENIALITY. In: *Film Matters* 2,4, 2011, S. 18ff.

The article mentions how the two films features heteronormativity and queer gender performance. It discusses how masquerade of hyper-femininity provides humor on the said films. It also cites how Marilyn

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

Whitfield, Stephen J.: The Distinctiveness of American Jewish Humor. In: *Modern Judaism*, 6,3, Oct. 1986, S. 245-260.

Wicke, Jennifer: Double Cross Dressing: The Politics of a Genre. In: *Annals of Scholarship: An International Quarterly in the Humanities and Social Sciences* 11,4, 1997, S. 359-377.

Diversa:

Key, Sarah / Monaghan, Gail: *Das Manche-mögen's-heiss-Kochbuch*. Übers. aus dem Engl. von Christian Auffhammer. Weingarten: Weingarten 1997, 64 S.

Rezensionen I:

Alix, Yves: Un, deux, trois Wilder. In: *Positif*, 336, Febr. 1989, S. 66-69.

Baker, Peter G.: Rez. In: *Films and Filming* 5,9, June 1959, S. 23.

Bond, Jeff: Rez. In: *Film Score Monthly* 3,8, 1998, S. 44.

Braund, Simon: Rez. In: *Empire*, 210, Dec. 2006, S. 198-199.

Campari, Roberto: Marilyn: dall'artificio alla finzione. In: *Cinema e cinema: Materiali di studio e di intervento cinematografici* 8,27-28, April-Spet. 1981, S. 40-41.

Care, Ross: Rez. In: *Scarlet Street*, 40, 2000, S. 70-71.

Caro, Jason: Rez. In: *Film Review*, 599, Nov. 2000, S. 36.

Ciment, Michel: Rez. In: *Positif*, 488, Oct. 2001, S. 92-94.

-ck (=Fritz W. Schwarzbeck): Rez.: In: *Evangelischer Filmbeobachter*, 39, 1959.

Craener, Vera: Rez. In: *Tagesspiegel*, 24.5.1959.

Classic Scene: SOME LIKE IT HOT. In: *Premiere* 11,6, Febr. 1998, S. 100.

Script of the scene where Jerry and Joe - dressed as women - first meet Sugar.

Dayton, Jonathan / Faris, Valerie: Rev. In: *Best Life* 3,6, July/Aug. 2006, S. 51.

De Bernardinis, Flavio: A qualcuno piace caldo. In: *Segnocinema* 19,99, Sept-Okt. 1999, S. 58.

- De Fornari, Oreste: *CON FALDAS Y A LO LOCO. ENCADENADOS*. Barcelona: Dirigido por [1996], 138 S.
Über SOME LIKE IT HOT und NOTORIOUS (Alfred Hitchcock).
- Doniol-Valcroze, Daniel: Rez. In: *Cahiers du Cinéma* 17,101, Nov. 1959, S. 49-50.
- Dyer, Peter John: Rez. In: *Sight and Sound* 28,3/4, July 1959, S. 173.
- Errigo, Angie: Rez. In: *Empire*, 137, Nov. 2000, S. 64.
- Fitzpatrick, Ellen: Rez. In: *Films in Review* 10,4, April 1959, S. 240.
- Freer, Ian [...]: The ten most influential comedy films ever made. In: *Empire*, Spec. Iss. „Comedy“, June 2003.
Includes SOME LIKE IT HOT.
- Freixas, Ramon: Con faldas y a lo loco. In: *Dirigido Por*, 268, May 1998, S. 88-89.
- Funny Pictures. In: *DGA Quarterly* 5,2, July 2009, S. 66-73.
- Gehring, Wes D.: The Hotter the Better. In: *USA Today Magazine* 140,2798, Nov. 2011, S. 63-.
- Ghelli, Nino: Rez. In: *Rivista del cinematografo* 32,11-12, Nov-Dez. 1959, S. 375-376.
- Gilson, René: Rez. In: *Cinéma /Paris*, 41, Nov.-Dez. 1959.
- Gregor, Ulrich: Rez. In: *Filmkritik*, Aug. 1959.
- Grignaffini, Giovanna: Billy e Marilyn: la strana coppia. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,329/330, 1982, S. 553-558.
- Heinemann, Kajsa: Det dekonstruerande konet. In: *Filmhaftet: Tidskrift om Film och TV* 24,1/2 (=93/94), 1996, S. 104-110.
- Hommel, Michel: Woman's director. In: *Skrien*, 176, Febr./März 1991, S. 46-47.
- Honeycutt, Kirk : Rev. In: *Out* 16, Spring, 2008 (= OutTraveler), S. 66.
- Horemans, Jos: Some like it Wilder! In: *Film en Televisie + Video*, 357, Febr. 1987, S. 39.
- Houston, Penelope: Rez. In: *Monthly Film Bulletin* 26,305, June 1959, S. 69.
- Kael, Pauline: Rev. In: *New Yorker* 81,29, 26.9.2005, S. 60.
- Kauffmann, Stanley: Rev. In: *New Yorker* 35,30, 12.9.1959, S. 14.
- Kauffman, Stanley: Rez. In: *The New Republic*, 39.3.1959.
Repr. in Kauffmans: *A World on Film*. New York: Harper & Row 1966.
- Kauffman, Stanley: Landmarks of film history: SOME LIKE IT HOT. In: *Horizon* 15,1 Winter 1973.
- Kelly-Saxenmeyer, Anne: Rev. In: *New Yorker* 35,9, 18.4.1959, S. 16.
- Key, Sarah / Monaghan, Gail: *Le ricette di A QUALCUNO PIACE CALDO*. Torino: Lindau 1998, 64 S. (Le ricette di. 3.).
- Koehler, Robert: Rez. In: *Variety* 383, 21.5.2001, S. 16.
- Koll, Horst Peter:: Rez. In: *Filmklassiker. 2. 1947-1964*. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, S. 340-344.
- Korycka, Jadwiga / Zglinska, Jolanta: Pol zartem, pol serio. In: *Filmowy Serwis Prasowy* 33,17/18 (=627/628), 1987, S. 27-31.
- Lane, Anthony: Boys will be girls. In: *The New Yorker* 77, 22.10.2001, S. 72-77.
- Lane, Anthony: Billy Wilder. In seinem: *Nobody's perfect*. Writings from the *New Yorker*. New York: Alfred A. Knopf 2002.
- M.D. (=Manfred Delling): Rez. In: *Die Welt*, 3.10.1959.
- McCarten, John: Rez. In: *The New Yorker*, 4.4.1959.
- Macnab, Geoffrey: Rev. In: *New Yorker* 35,8, 11.4.1959, S. 16.
- Macnab, Geoffrey: Rev. In: *New Yorker* 35,34, 10.10.1959, S. 16.
- McQuain, Christopher: Rev. In: *Just Out* 25,13, 2.5.2008, S. 45.
- Matthews, Peter: Rev. In: *New Yorker* 62,26, 18.8.1986, S. 14.
- Medhurst, Andy: Odd Man Out. From His Cross Dressing in SOME LIKE IT HOT, Lemmon Has Never Quite Been the Straight Guy. In: *Sight and Sound* 4,6, 1994, S. 16-18.
- McNary, Dave: Rev. In: *New Yorker* 35,12, 9.5.1959, S. 16.
- McNary, Dave: Rev. In: *New Yorker* 35,18, 20.6.1959, S. 16.
- Niehoff, Karen: Rez. In: *Tagesspiegel*, 1.10.1959.
- Peitz, Christiane: Rez. In: *Jack Lemmon. Hommage*. Red. Rolf Aurich. Berlin: Henschel 1996, S. 48-49 (Internationale Filmfestspiele Berlin. Retrospektive 1996.).
- Petrie, Graham: Alternatives to Auteurs. In: *Film Quarterly* 26,3, Spring 1973, S. 27-35.

- Pintus, Pietro [...]: A qualcuno piace caldo. In: *Il nuovo spettatore cinematografico: Rassegna mensile dei film di oggi e di ieri* 1,4, Okt. 1959, S. 82-84.
 Sa. (=Paul Sackarndt): Rez. In: *Filmdienst*, 40, 1959.
 Sklar, Robert: Rev. In: *New Yorker* 35,20, 4.7.1959, S. 14.
 Sklar, Robert: Rev. In: *New Yorker* 35,27, 22.8.1959, S. 14.
 Strazzulla, Gaetano: Rez. In: *RC / Rivista del cinematografo e delle comunicazioni sociali: Cinema, teatro, televisione, radio, pubblicità, informazione* 64,11, Nov. 1994, S. IV.
 Tejero, Juan Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 152-155.
 V.S.: Rez. In: *Cinema nuovo: Rassegna quindicinale* 8,141, Sept.-Okt. 1959, S. 457.
 The Write Stuff: the 25 greatest screenplays of all time. In: *Premiere* 19,8, May 2006, S. 82-87.
 Walters, Ben: Rez. In: *Sight and Sound* 12,2, Febr. 2002, S. 69.
 Webster, Andy: Rez. In: *Premiere* 11, Febr. 1998, S. 100.
 Weiler, A.H.: Rez. In: *The New York Times*, 30.3.1959.

Rezensionen II:

- The Hollywood Reporter 151,8, 8.8.1958, S. 8.
 The Hollywood Reporter 153,47, 25.2.1959, S. 3.
 Variety, 25.2.1959.
 The Film Daily 115,36, 25.2.1959, S. 8.
 Motion Picture Herald 214,9, 7.3.1959, S. 181.
 Time, 23.3.1959.
 Newsweek, 6.4.1959.
 Kinematograph Weekly, 2700, 14.5.1959, S. 114.
 The Daily Cinema, 8154, 15.5.1959, S. 8.
 Filmkritik, 8, Aug. 1959, S. 222.
 Intermezzo 14,17, 15.9.1959, S. 10.
 Filmforum (Emsdetten) 8,10, Okt. 1959.
 Radio Times 236,3064, 31.7.1982, S. 11.
 Cinema e cinema: Materiali di studio e di intervento cinematografici 9,33, Okt.-Dez. 1982.
 Cinema Novo, 34, March 1984, S. 34-36.
 Sight and Sound 10,11, Nov. 2000, S. 71.

The Apartment Das Appartement USA 1960

Drehbuch:

Garrett, George P. / Hardison, O.B., Jr. / Geleffman, Jane R. (eds.): *Filmscripts Three*. New York: Irvington 1989, 610 S.

Zuerst 1972.

Wilder, Billy: *THE APARTMENT and THE FORTUNE COOKIE. Two Screenplays*. New York: Praeger 1971, 191 S. (Praeger Film Library).

Wilder, Billy / Diamond, I.A.L.: *THE APARTMENT*. [Drehbuch.] London: Faber 1998.

Dt.: *DAS APARTMENT*. Aus dem Amerikan. Wien [...]: Europaverl. 1987, 214 S. (Die Filme von Billy Wilder.).

Wilder, Billy: *EL APARTAMENTO* [guión cinematográfico]. [Traducción, Marta Heras.] Madrid: Plot 1998, iv, [2] S., 141, ix S. (Tal cual.).

Interviews:

Talk with a twosome. In: *Newsweek*, 20.6.1960.

Interview mit Wilder und Jack Lemmon.

Analysen:

Alegre, Lui: *EL APARTAMENTO / BELLE EPOQUE*. Barcelona: Dirigido por, D.L. 1997, 140 S.

Über THE APARTMENT und BELLE EPOQUE (Fernando Trueba).

Physical description: 140 p.

Bosser, Gaëlle: Les Différences sociales: Un Obstacle insurmontable? (SABRINA et LA GARÇONNIÈRE de Billy Wilder). In: Bantcheva, Denitza (ed.): *L'Ecran amoureux*. Condé-sur-Noireau.: Corlet 2003, S. 12-24 (CinémAction. 107.).

Subjects: love; social conventions; liberation; Wilder, Billy; Sabrina; The Apartment. Analysis of two of Billy Wilder's films, SABRINA and THE APARTMENT where romance transcends social barriers.

Bernardi, Sandro: Gli incipit di Billy Wilder: la macchina e il doppio. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,329/330, 1982, S. 529-535.

Brookes, Ian / Reed, Jennifer: The Eye of Power: Postwar Fordism and the Panoptic Corporation in THE APARTMENT. In: *Journal of Popular Film and Television* 37,4, Winter 2009, S. 150-161.

How the company Consolidated Life in THE APARTMENT represents the Fordist corporation, is represen-

ted as a panoptic organisation and how the film is an example of a Cold War text.

Deleyto, Celestino: The Dupes Strike Back: Comedy, Melodrama and Point of View in THE APARTMENT. In: *Atlantis: Revista de la Asociacion Espanola de Estudios Anglo- Norteamericanos* 14,1-2, May-Nov. 1992, S. 37-61.

Jahn, Manfred: 'Awake! Open Your Eyes!': The Cognitive Logic of External and Internal Stories. In: Herman, David (ed.): *Narrative Theory and the Cognitive Sciences*. Stanford, CA: Center for the Study of Language and Information; 2003, S. 195-213.

Subjects: narrative structure; Wagner, Richard; Wilder, Billy; THE APARTMENT; cognitive approach; Coleridge, Samuel Taylor; 'Kubla Khan'.

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

Onaindia, Mario: Por un metodo de analisis del guion cinematografico clasico. In: *Archivos de la Filmoteca*, 14, June 1993, S. 48-59.

Engl.: For a method of analysis of the classical cinema script. In: *Archivos de la Filmoteca*, 14, June 1993, S. 211-218.

Onaindia, Mario: *El guión clásico de Hollywood*. Barcelona [...]: Ed. Paidós 1996, 222 S. (Papeles de comunicación. 16.).

Paquet-Deyris, Anne-Marie: Some Bitter Tale: Billy Wilders THE APARTMENT. In: *Literary readings of Billy Wilder*. Ed. by Georges-Claude Guilbert. Newcastle: Cambridge Scholars Publ. 2007, S. 163-172.

Shonfield, Katherine: Wives and Lovers: The 1960s Office Interior: ALFIE, THE APARTMENT, and DARLING. In ihrem: *Walls have feelings. Architecture, film and the city*. London/New York: Routledge 2000.

Spector, Bert: A crack the Cold War consensus: Billy Wilder's THE APARTMENT. In: *Management & Organizational History* 4,2, May 2009, S. 187-201.

Popular culture generally, and motion pictures in particular, help shape the manner in which people view their world. In post-war America, as giant corporations increasingly came to dominate the economic landscape, the public had little first-hand knowledge of the world of corporate executives. A number of corporation films helped fill that void and offered a consistently reassuring image to moviegoers. Corporations were both complex and challenging, yet offered the possibility of hope, even redemption. That hopeful consensus was shattered in 1960 with the appearance of Billy Wilder's THE APARTMENT. Instead of finding redemption within the corporation, the movie's protagonist could maintain integrity only through emancipati-

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.

Spector, Bert: THE MAN IN THE GRAY FLANNEL SUIT in the Executive Suite: American Corporate Movies in the 1950's. In: *Academy of Management Annual Meeting Proceedings*, 2007, S. 1-6.

Wojcik, Pamela Robertson: *The apartment plot. Urban living in American film and popular culture, 1945 to 1975*. Durham [NC] [...]: Duke University Press 2010, xiii, 310 S., [8] Bl.

Rezensionen I:

Wilder touch. In: *Life*, 30.5.1960.

Aachen, George: Rez. In: *Reid's Film Index*, 34, 1997, S. 77-79.

Bianchi, Pietro / Casiraghi, Ugo / Frosali, Sergio / Dario Zanelli: Rez. In: *Il nuovo spettatore cinematografico: Rassegna mensile dei film di oggi e di ieri* 2,15, Sept. 1960, S. 23-25.

Bortolussi, S.: Rez. In: *Cineforum* 24,239, Nov. 1984, S. 58-60.

Brett, Anwar: Rez. In: *Film Review*, 601, Jan. 2001, S. 37.

Bruno, Edoardo: Rez. In: *Filmcritica: Mensile di studi cinematografici* 9,101, Spet. 1960, S. 658.

Casiraghi, Ugo [...]: Rez. In: *Il nuovo spettatore cinematografico: Rassegna mensile dei film di oggi e di ieri* 2,15, Sept. 1960, S. 23-25.

Castellani, Leandro: Rez. In: *Rivista del cinematografo* 33,9-10, Sept.-Okt. 1960, S. 260-262.

Crowther, Bosley: Rez. In: *The New York Times*, 16.6.1960.

Crowe, Cameron: Billy, how did you do it? In: *Sight and Sound* 15,12, Dec. 2005, S. 5.

Referring to THE APARTMENT and its concept of comedy.

Cutts, John: Rez. In: *Films and Filming* 6,12, Sept. 1960, S. 5.

Delling, Manfred: Rez. In: *Die Welt*, 25.9.1960.

Denby, David: Always making wisecrackers. In: *Premiere* 4, Nov. 1990, S. 48+.

Diamond, I.A.L. / Wilder, Billy: Un piccolo problema nel ramo appartamenti. In: *Cinema e cinema:*

- Materiali di studio e di intervento cinematografici* 9,33, Okt-Dez. 1982, S. 22-23.
- Douchet, Jean: Rez. In: *Cahiers du Cinéma* 19,113, Nov. 1960, S. 58.
- Dyer, Peter John: Rez. In: *Monthly Film Bulletin* 27,319, Aug. 1960, S. 107.
- Dyer, Peter John: Rez. In: *Sight and Sound* 29,4, Oct. 1960, S. 195.
- Fink, Guido: Rocco e gli altri film. In: *Cinema nuovo: Rassegna quindicinale* 9,147, Sept.-Okt. 1960, S. 412.
- Fitzpatrick, Ellen: Rez. In: *Films in Review* 11,7, Aug.-Sept. 1960.
- Freixas, Ramon: Rez. In: *Dirigido Por*, 288, March 2000, S. 50-51.
- George, Manfred: Rez. In: *Stuttgarter Zeitung*, 15.7.1960.
- Giménez-Rico, Antonio: Rez. . In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 156-159.
- Harris, Dana: Amy-ing for the sincerest form of flattery? In: *Variety* 379, 31.7.2000, S. 5-6.
- Heil, Douglas: Appraising THE APARTMENT. In: *Creative Screenwriting* 9,4, 2002, S. 51-55.
An analysis of the story/narrative, characterizations, language and symbols of Billy Wilder's THE APARTMENT.
- H.U. (=Heinz Ungureit): Rez. In: *Frankfurter Rundschau*, 29.9.1960.
- Kauffman, Stanley: Rez. In: *The New Republic*, 27.6.1960.
Repr. in Kauffmans: *A World on Film*. New York: Harper & Row 1966.
- Koll, Hort Peter: Rez. In: *Filmklassiker. 2. 1947-1964*. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, S. 403-406.
- Kuhlbrodt, Dietrich: Rez. In: *Filmkritik*, Nov. 1960.
- McCarten, John: Rez. In: *The New Yorker* 25.6.1990.
- McDonald, Dwight: Rez. In: *Esquire*, Aug. 1960.
Replik auf Leserbrief in: *Esquire*, April 1961.
Repr. in MacDonalds: *On movies*. Englewood Cliffs, NJ: Prentice-Hall 1969. Repr. 1981.
- Merker, Helmut: Rez. In: *Filmgenres: Melodram und Liebeskomödie*. Hrsg. v. Thomas Koebner u. Jürgen Felix. Stuttgart: Reclam 2007, S. 159-165.
- Mg. (=Wilhelm Mogge): Rez. In: *Filmdienst*, 39, 1960.
- Moll, Dominik: Rez. In: *Télérama*, 2825, 6.3.2004, S. 34.
- Newman, Kim: Rez. In: *Empire*, 139, Jan. 2001, S. 68.
- Niehoff, Karena: Rez. In: *Tagesspiegel*, 25.12.1960.
- Norman, Barry: Rez. In: *Radio Time*, 30.1.2010, S. 33.
- Patalas, Enno: Rez. In: *Filmkritik*, Aug. 1960.
- Peitz, Christiane: Rez. In: *Jack Lemmon. Hommage*. Red. Riolf Aurich. Berlin: Henschel 1996, S. 52-53 (Internationale Filmfestspiele Berlin. Retrospektive 1996.).
- PWJ (=Peter W. Jansen): Rez. In: *Evangelischer Filmbeobachter*, 40, 1960.
- Roos, Hans-Dieter: Rez. In: *Süddeutsche Zeitung*, 4.10.1960.
- Schleifer, James T.: Rev. In: *Metro (NZ)*, 341, March 2010, S. 129-.
- Schlöndorff, Volker: Personal Pick: THE APARTMENT. In: *Premiere* 5,8, April 1992, S. 127.
About Schlöndorff's favourite scene in the Billy Wilder film THE APARTMENT.
- Sequin, Louis / Tailleur, Roger: Rez. In: *Positif*, 36, Nov. 1960.
- Seuren, Güntter: Rez. In: *Deutsche Zeitung (Köln)*, 19.9.1960.
- Spiller, David: A world of Wilder. In: *London Magazine* 8,3, June 1968.
- The Write Stuff: the 25 greatest screenplays of all time. In: *Premiere* 19,8, May 2006, S. 82-87.
An inside look at the 25 best screenplays ever written as chosen by the Writers Guild of America.
- Tobin, Yann: L'amour l'après-midi. In: *Positif*, 271, Sept. 1983, S. 39-41.
- Weinstein, Gene: THE APARTMENT: Hollywood Remakes Its Bed. In: *American Quarterly* 14,3, Autumn 1962, S. 500-503.
- Zazzo, Marc: Rez. In: *Cinéma (Paris)*, 51, Nov.-Dez. 1960.

Rezensionen II:

- The Hollywood Reporter 160,13, 18.5.1960, S. 3.
Variety, 18.5.1960.
- Motion Picture Herald 219,8, 21.5.1960, S. 700.
Time, 6.6.1960.
- Kine Weekly, 2755, 21.7.1960, S. 8.
- The Daily Cinema, 8335, 22.7.1960, S. 6.

Film Quarterly 13,4, Summer, 1960, S. 60.
 La Cinématographie Française, 1881, 3.9.1960, S. 5.
 Positif, 271, Sept. 1983, S. 39-41.
 Analysis of the Card Game sequence.
 The Listener 114,2924, 29.8.1985, S. 28-29.
 Sight and Sound 3,6, June 1993, S. 68.

One, Two, Three Eins, zwei, drei USA 1961

Interviews:

Fast talker. In: *The New York Times*, 4.3.1961.
 Kr. (=Karl Heinz Krüger): [Gespräch mit Wilder.]
 In: *Der Abend* (Berlin), 2.2.1961.

Analysen:

Bathrick, David.: Billy Wilder's Cold War Berlin. In: *New German Critique*, 110, Summer 2010, S. 31-47.

An essay regarding the films directed by Billy Wilder including DEATH MILLS, A FOREIGN AFFAIR, and ONE, TWO, THREE, is presented. It states that the film Death MILLS is a documentary which deals with the concentration camps in Germany during World War II. It also adds that A FOREIGN AFFAIR is a film which tries to deny the tensions of the Cold War. Moreover, it adds that ONE, TWO, THREE attracted attention due to its themes pertaining to the Cold War.

Bettinger, Elfi: One, Two, Three - Billy Wilders Berlin-Filme. In: Helbig, Jörg (ed.): *Welcome to Berlin: Das Image Berlins in der englischsprachigen Welt von 1700 bis heute*. Berlin: Stapp 1987, S. 175-189.

Rezensionen I:

Amiel, M.: Rez. In: *Cinéma* 77,228, 1977, S. 6-65.
 Bean, Robin: Rez. In: *Films and Filming* 8,6, March 1962, S. 31.
 Belton, John: Rev. In: *New Yorker* 38,1, 24.2.1962, S. 16.
 Benson, Raymond: Benson turns back the clock - 1961. In: *Cinema Retro*, 2, May 2005, S. 8-9.
 Cagney, James: *Cagney by Cagney*. Garden City, N.Y.: Doubleday 1976, cap. 10.
 Castellani, Leandro: Rez. In: *Rivista del cinematografo* 35,4-5, April-Mai 1962, S. 149.
 Celemenski, M.: Rez. In: *Cinématographe* 89, 1983, S. 14.

Chevalier, Jacques: O.T. In: *Ecran*, 35, April 1975.
 Drehbericht.

Crowther, Bosley: Rez. In: *The New York Times*, 22.12.1961.

Dassanowsky-Harris, Robert: Billy Wilder's Germany. In: *Films in Review* 4,6-7, June/July 1990, S. 352-355 [292-297?].

Dyer, Peter John: Rez. In: *Monthly Film Bulletin* 29,338, March 1962, S. 35.

Frankel, Martha: Rez. In: *Movieline*, 8.4.1997, S. 70-71.

Gill, Brendan: Faster, faster! In: *The New Yorker*, 6.1.1962, S. 70.

Goelz, Else: Rez. In: *Stuttgarter Zeitung*, 30.12.1961.

Nachdr.: *Jahrbuch der Filmkritik*. 3. Hrsg. v. d. AG der Filmjournalisten. Emsdetten: Lechte 1962.

Grbić, Bogdan: Fast Food, Coke & Hollywood. In: *Blimp: Zeitschrift für Film* 18,4, 1991, S. 55-57.

Hart, Henry: Rez. In: *Films in Review* 13,1, Jan. 1962, S. 37.

HHK (=Hans Helmut Kirscht): Rez. In: *Münchener Merkur*, 27.12.1961.

h-nn (=Hilde Herrmann): Rez. In: *Filmdienst*, 3, 1962.

Ho.: Rez. In: *Evangelischer Filmbeobachter*, 1, 1962.

Houston, Penelope: Rez. In: *Sight and Sound* 31,2, April 1962, S. 95.

Kael, Pauline: Rez. In: *Film Quarterly* 15,3, Spring 1962.

Repr. in ihrem: *I Lost It at the Movies*. Boston, Mass.: Little, Brown 1965.

Kauffman, Stanley: Rez. In: *The New Republic*, 11.12.1961.

Repr. in Kauffmans: *A World on Film*. New York: Harper & Row 1966.

Krüger, Karl Heinz: O.T.: In: *Der Abend*, 19.12.1961.

Über die deutsche Synchronfassung.

Legrand, G.: Pour les orphelins de Marx et du Coca-Cola. In: *Positif*, 205, 1978, S. 5-64.

Lost Weekend. In: *Der Spiegel*, 23.8.1961.

Produktionsbericht.

Luft, Friedrich: Rez. In: *Die Welt*, 23.12.1961.

Luft, Herbert G.: Die stetige Karriere des Billy Wilder. In: *Filmkunst: Zeitschrift für Filmkultur und Filmwissenschaft*, 100, 1984, S. 27-33.

M.: Rez. In: *Die Tat* (Zürich), 10.4.1962.
 MacNab, Geoffrey: Rez. In: *Sight and Sound* 14,8, Aug. 2004, S. 77.
 Martain, Gilles: Rez. In: *Il nuovo spettatore cinematografico: Rassegna mensile dei film di oggi e di ieri* 4,30-31, März-April 1962, S. 240.
 Newman, Kim: Rev. In: *New Yorker* 37,48, 13.1.1962, S. 16.
 Newman, Kim: Rev. In: *New Yorker* 37,51, 3.2.1962, S. 16.
 Newman, Ki: Rev. In: *New Yorker* 38,4, 17.3.1962, S. 16.
 Niehoff, Karena: Rez. In: *Tagesspiegel*, 21.12.1961.
 One Tow Three Wilder. In: *Show* 1,2, Dez. 1961.
 Photo-Essay.
 pat (=Enno Patalas): Rez. In: *Die Zeit*, 12.1.1962.
 Roy, J.: Rez. In: *Cinema* 86,4 (=357), 1986, S. 6.
 Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1961, S. 63.
 Sklar, Robert: Rev. In: *New Yorker* 38,16, 9.6.1962, S. 18.
 til (=Reinhold Thiel): Rez. In: *Filmkritik*, Jan 1962.
 Wagner, Jean: Rez. In: *Cinéma* (Paris), 66, Mai 1962.
 Walsh, Moira: Rev. In: *America* 106,17, 3.2.1962, S. 605.
 Winge, Hans: Rez. In: *Die Presse* (Wien), 10.2.1962.
 Zimmerman, Paul: Rez. In: *Film Threat* 19, Dez. 1994, S. 78.

Intervista con Jean-Pierre Melville. In: *Filmcritica: Mensile di studi cinematografici* 15,151-152, Nov-Dez. 1964, S. 618.

Rezensionen II:

The Hollywood Reporter 167,48, 27.11.1961, S. 3.
 Variety, 29.11.1961.
 The Film Daily 119,103, 30.11.1961, S. 6.
 Motion Picture Herald 225,10, 6.12.1961, S. 372.
 Time, 8.12.1961.
 Newsweek, 25.12.1961.
 Süddeutsche Zeitung, 29.12.1961.
 Monthly Film Bulletin 29,338, March 1962, S. 35.
 Filmkritik,1, Jan. 1962, S. 27.
 The Daily Cinema, 8565, 26.1.1962, S. 6.
 Kine Weekly, 2835, Febr. 1962, S. 23.

Films and Filming 8,6, March 1962, S. 13.
 Extract from script.
 Sight and Sound 31,3, July 1962, S. 154.

Sight and Sound 14,9, Sept. 2004, S. 100.
 Berlin Film Festival Catalogue 56th, 9.2.2006, S. 334-335.

Screened in Special Presentation, *Selling Democracy III - Friendly Persuasion*, a retrospective programme focussing on changes occurring in Western Europe post-World War II.

Irma la Douce Das Mädchen Irma la Douce USA 1963

Drehbuch:

Wilder, Billy / Diamond, I.A.L.: *Das Mädchen Irma la Douce*. [Aus d. Amerikan. übertr. von Anne Uhde u. Peter Elsholtz.] Ungekürzte Ausg. [5. Aufl.], 81.-85. Tsd. Reinbek: Rowohlt 1970, 117 S. (rororo. 688.).

Dt. zuerst 1964. Amerik. Original zuerst New York 1963.

Span.: *IRMA LA DULCE*. Barcelona: Ediciones Geminis, D.L.1968, 206 S., [8] Taf.

Materialien:

MacLaine, Shirley: *Don't fall off the mountain*. New York: Norton 1970, 270 S.

Zugleich: London [...]: The Bodley Head 1971.

Dt.: *Raupe mit Schmetterlingsflügeln*. Übers. v. Eva Schönfeld. Frankfurt: Goverts, Krüger, Stahlberg 1972, 283 S., cap. 8.

Rezensionen I:

Adams, Doug: Rez. In: *Film Score Monthly* 3 n8 (1998, S. 44-45).

Alix, Yves: Un, deux, trois Wilder. In: *Positif*, 336, Fév. 1989, S. 66-69.

Bates, Daniel: Rez. In: *Film Quarterly* 17,2, Winter, 1963-1964, S. 61.

Bean, Robin: Rez. In: *Films and Filming* 10,6, March 1964, S. 254.

B.J. (=Brigitte Jeremias): Rez. In: *Frankfurter Allgemeine Zeitung*, 16.9.1963.

Castellani, Leandro: Rez. In: *Rivista del cinematografo* 36,12, Dez. 1963, S. 499-500.

Crowther, Bosley: Rez. In: *The New York Times*, 6.6.1963.

Douglas, Andrew J.: Rev. In: *Variety Movie Reviews*, 1, 1.1.1963, S. 50.

E.Kr. (=Erwin Kester): Rez. In: *Frankfurter Rundschau*, 16.9.1963.

Gill, Brendan: Rez. In: *The New Yorker*, 15.6.1963.

Horemans, Jos: Some like it Wilder! In: *Film en Televisie + Video*, 357, Febr. S. 39.

J.Q. (=Jacques Quincey): Rez. In: *Positif*, 58, Febr. 1964.

J-t (=Werner Jungeblodt): Rez. In: *Filmdienst*, 39, 1963.

Larrocha, Eduardo: Rez. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 160-162.

MacNab, Geoffrey: Rez. In: *Sight and Sound* 12,1, Jan. 2002, S. 60.

Mardore, Michel: Rez. In: *Cahiers du Cinéma*, 149, Nov. 1963.

Matthies, Theo: Rez. In: *Jack Lemmon. Hommage*. Red.: Rolf Aurich. Berlin: Henschel 1996, S. 56-57 (Internationale Filmfestspiele Berlin. Retrospektive 1996.).

M.K. (=Michael Klein): Rez. In: *Evangelischer Filmbeobachter*, 38, 1963.

ms. (=Martin Schlappner): Rez. In: *Neue Zürcher Zeitung*, 2.10.1963.

Philippe, Pierre: Rez. In: *Cinéma* (Paris), 81, Dez. 1963.

Pizzuto, Angelo: Dolce, dolcissima, come favola antica. In: *Filmcronache*, 67/68, May/Aug. 1998, S. 51-53.

Ramsegger, Georg: Rez. In: *Die Welt*, 28.6.1963.

Roos, Hans-Dieter: Rez. In: *Süddeutsche Zeitung*, 13.9.1963.

Seuren, Günter: Rez. In: *Deutsche Zeitung* (Köln), 14.9.1963.

Sussex, Elizabeth: Rez. In: *Sight and Sound* 33,2, April 1964, S. 98.

T.K. (=Terence Kelly): Rez. In: *Monthly Film Bulletin* 31,361, Febr. 1964, S. 20.

V.B. (=Voker Baer): Rez. In: *Tagesspiegel*, 3.10.1963.

Wharton, Flavia: Rez. In: *Films in Review* 14,7, Aug.-Sept. 1963.

Williams, John: Film music review. In: *Music from the Movies*, 21, Oct. 1998, S. 19.

Review of soundtrack release of IRMA LA DOUCE and ELMER GANTRY.

Rezensionen II:

La Fiera del Cinema 5,4, April 1963, S. 27.

Drehbericht.

The Hollywood Reporter 175,34, 5.6.1963, S. 3.

Variety, 5.6.1963.

The Film Daily 122,107, 5.6.1963, S. 5.

Time, 21.6.1963.

Motion Picture Herald 230,2, 26.6.1963, S. 841.

Film Ideal, 127, Sept. 1963, S. 536.

Filmcritica: Mensile di studi cinematografici 14,138, Okt. 1963, S. 644.

Die Presse (Wien), 22.12.1963.

Positif, 58, Febr. 1964, S. 60.

The Daily Cinema, 8875, 12.2.1964, S. 6.

Cinema Novo, 32, Nov. 1983, S. 27-28.

The Listener 114,2924, 29.8.1985, S. 28-29.

Empire, 102, Dec. 1997, S. 19.

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:

A Kick Instead For KISS ME, STUPID. In: *Variety*, 9.12.1964, S. 5.

Legion of Decency Condemns A Movie. In: *New York Times*, 3.12.1964, S. 57.

Moral or immoral? In: *Newsweek*, 28.12.1964.

Corliss, Richard: Film and catholicism: The legend of decency. In: *Film Comment* 4,4, Sommer 1968.

Feil, Ken: „Esthetically As Well as Morally Repulsive“: KISS ME, STUPID, "Bilious Billy," and the Battle of Middlebrow Taste. In: McNally, Karen (ed.): *Billy Wilder, movie-maker. Critical essays on the films*. Jefferson, NC [...]: McFarland 2011, S. 132-144.

Thompson, Thomas: Wilder's dirty joke film stirs up a furor. In: *Life*, 15.1.1965, S. 51, 53.

Tinnee, Mae: New Wilder Film Crude and Clumsy. In: *Chicago Daily Tribune*, 21.12.1964, S. A2.

Vizzard, Jack: *See no evil. Life inside a Hollywood censor*. New York: Simon & Schuster 1970, 380 S.

Analysen:

Barnett, Vincent L.: Dualling for Judy: the concept of the double in the films of Kim Novak. In: *Film History* 19,1, April 2007, S. 86-101.

Examines Jung's theories on 'character doubling' and disjointed personalities, by using the example of the on and off-screen career of actress Kim Novak.

Lippe, Richard: KISS ME, STUPID - a comedy dilemma. In: *Velvet Light Trap: A Critical Journal of Film & Television*, 3, Winter 1971/72, S. 33ff.

Wilder's film was reviewed by the Catholic Church Legion of Decency and received a Condemned rating, being accused of producing a morally repulsive film. The author concludes that KISS ME, STUPID deserves another chance with both the public and critics because Wilder's main theme in the film is human dignity and the sanctity of marriage.

Magenham, Nicolas: KISS ME, STUPID: The End of a Success Story? In: *Literary readings of Billy Wilder*. Ed. by Georges-Claude Guilbert. Newcastle: Cambridge Scholars Publ. 2007, S. 155-162.

Rezensionen I:

Ciment, Michel: Rez. In: *Positif*, 69, Mai 1965.

Comerford, Adelaide: Rez. In: *Films in Review* 16,2, Febr. 1965, S. 118.

C.S.: Rez. In: *Tagesspiegel*, 26.2.1965.

Didion, Joan: Rez. In: *Vogue* 145,5, 1.3.1965, S. 97.

Durgnat, Raymond: Rez. In: *Films and Filming* 11,7, April 1965, S. 27.

Fenwick, J.H.: Rez. In: *Sight and Sound* 34,2, April 1965, S. 95.

Gill, Brendan: Rev. In: *New Yorker* 40,45, 26.12.1964, S. 74.

Guegan, Gérard: Rez. In: *Cahiers du Cinéma*, 165, April 1965, S. 70.

hdr (=Hans-Dieter Roos): Rez. In: *Süddeutsche Zeitung*, 31.12.1964.

Hodgens, R.M.: Rez. In: *Film Quarterly* 18,3, Spring 1965.

HRB (=Heiko R. Blum): Rez. In: *Frankfurter Rundschau*, 20.5.1977.

M.M. (=Marcel Martini): Rez. In: *Cinéma* (Paris), 95, April 1965.

MacDonald, Dwight: Rez. In: *Esquire*, June 1965.

Repr. in MacDonalds: *On movies*. Englewood Cliffs, NJ: Prentice-Hall 1969. Repr. 1981.

MacNab, Geoffrey: : Rez. In: *Sight and Sound* 14,8, Aug. 2004, S. 75.

Molinari, Mario: Rez. In: *Segnocinema* 18,94, Nov-Dez. 1998, S. 72-73.

Monder, Eric: Auds take walk on Wilder side with KISS. In: *Variety* 387,5, 17.6.2002, S. 6.

Morris, G.: The private films of Billy Wilder. In: *Film Comment* 15, Jan./Febr. 1979, S. 33-39.

Munz, Michel / Bitton, Gérard: Rez. In: *Télérama*, 2825, 6.3.2004, S. 33.

Ponzi, Maurizio: Rez. In: *Filmcritica: Mensile di studi cinematografici* 16,154, Febr. 1965, S. 129-131.

Santos Fontenla, César: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 163-165.

Sarris, Andrew: Rez. In: *Village Voice*, 14.1.1965.

Sarris, Andrew: In: *Movie* (London), 12, Spring 1965.

sb (=Martin Schaub): Rez. In: *Neue Zürcher Zeitung*, 3.1.1965.

Sussex, Alan: Rez. In: *Monthly Film Bulletin* 32,374, March 1965, S. 34.

Tunney, Tom / MacNab, Geoffrey: Rez. In: *Sight and Sound* 7,10, Oct. 1997, S. 67.

Vogel, Wolfgang: Rez. In: *Frankfurter Rundschau*, 30.12.1964.

Walsh, Moira: Rev. In: *Variety Movie Reviews*, 1, 1.1.1964, S. 46.

Weiler, A.H.: Rez. In: *The New York Times*, 23.12.1964, S. 22.

Zambetti, Sandro: Rez. In: *Cineforum: Quaderno mensile della Federazione italiana dei cineforum* 5,42, Febr. 1965, S. 157-159.

Rezensionen II:

The Hollywood Reporter 183,27, 16.12.1964, S. 3.

The Film Daily 125,115, 17.12.1964, S. 3.

Newsweek, 28.12.1965, S. 54.

Kine Weekly, 2987, 31.12.1964, S. 5.

Time, 1.1.1965, S. 69 (Hipster's Harlot).

Motion Picture Herald 233,1, 6.1.1965, S. 202.

On Gershwin music used.

The Daily Cinema, 9032, 24.2.1965, S. 6.

Kine Weekly, 2995, 25.2.1965, S. 10.

The Velvet Light Trap, 3, Dec. 1971, S. 33.

The Listener 117,2992, Jan. 1987, S. 25-26.

Sight and Sound 14,9, Sept. 2004, S. 100.

The Fortune Cookie Der Glückspilz USA 1966

Drehbuch:

Wilder, Billy: *THE APARTMENT and THE FORTUNE COOKIE. Two Screenplays*. New York: Praeger 1971, 191 S. (Praeger Film Library.).

Rezensionen I:

For Billy Wilder, the words are foremost. In: *Motion Picture Herald*, 20.7.1966.

Aldarondo, Ricardo: Perdiendo el juicio: la comedia frente a la ley. In: *Nosferatu: Revista de Cine*, 32, Jan. 2000, S. 21-25.

Alion, Yves: Rez. In: *Revue du Cinéma*, 453, Oct. 1989, S. 29.

Alpert, Hollis: Rez. In: *Saturday Review*, 24.9.1966.

Anchisi, Piero: Rez. In: *Cinema & Film* 1,2, Frühjahr 1967, S. 237-238.

A.P. (=Alfred Paffenholz): Rez. In: *Filmdienst*, 52, 1966.

Austen, David: Rez. In: *Films and Filming* 13,11, Aug. 1967.

Braucourt, Guy: Rez. In: *Cinéma* (Paris), 120, Nov. 1967.

Canby, Vincent: *The New York Times*, 20.10.1966.

Castellani, Leandro: Rez. In: *Rivista del cinematografo* 40,1, Jan. 1967, S. 40-41.

Ciment, Michael: Rez. In: *Positif*, 87, Sept. 1967.

Clemente, Marcello: Rez. In: *Film mese: Mensile di critica cinematografica* 1,1, 1967, S. 6.

Daney, Serge: Rez. In: *Cahiers du Cinéma*, 195, Nov. 1967, S. 68.

Douglas, Andrew J.: Rev. In: *Variety Movie Reviews*, 1, 1.1.1966, S. 34.

Farber, Steven: Rez. In: *Film Quarterly* 20,3, Spring 1967, S. 61.

Gill, Brendan: Rez. In: *The New Yorker*, 29.10.1966.

Ilardi, A.: Rez. In: *Filmcritica* 18,176, April 1967, S. 189-190.

Invernici, Arturo: Non per soldi... ma per denaro. In: *Cineforum* 40, Nov. (=399) 2000, S. 90-91.

J.M.: Rez. In: *Newsweek*, 31.10.1966.

Lemon, R.: Message in Billy Wilder's FORTUNE COOKIE: well, nobody's perfect. In: *The Saturday Evening Post* 239, 17.12.1966, S. 30-34+.

Matthews, Peter: Rev. In: *New Yorker* 62,26, 18.8.1986, S. 12.

Quaglietti, Lorenzo: Rez. In: *Cinema 60: Mensile di cultura cinematografica* 8,61, 1967, S. 62-63.

Regel, Helmut: Rez. In: *Filmkritik*, Febr. 1967.

Rothschild, Elaine: Rez. In: *Films in Review* 17,9, Nov. 1966.

Sarris, Andrew: Rez. In: *Village Voice*, 3.11.1966.

Schickel, Richard: Rez. In: *Life*, 18.11.1966.

Repr. in Schickels: *Second sight. Notes on some movies 1965-1970*. New York: Simon and Schuster 1972, 351 S.

Schmerber, Helmut: Rez. In: *Frankfurter Allgemeine Zeitung*, 16.1.1967.

Schmidt, Eckhart: Rez. In: *Süddeutsche Zeitung*, 19.12.1966.

Schmidt, Eckhart: Rez. In: *Film* (Velber), Febr. 1967.

Schmitz, Helmut: Rez. In: *Frankfurter Rundschau*, 16.1.1967.

Taylor, John Russell: Rez. In: *Sight and Sound* 36,3, July 1967, S. 147.

T.M. (= Tom Milne): Rez. In: *Monthly Film Bulletin* 34,402, July 1967, S. 103.

Torres-Dulce Lifante, Eduardo: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 166-171.

V.B. (= Volker Baer): Rez. In: *Tagesspiegel*, 8.1.1967.

Zambetti, Sandro: Rez. In: *Cineforum: Quaderno mensile della Federazione italiana dei cineforum* 7,65, 1967, S. 411-419.

Rezensionen II:

The Hollywood Reporter 192,46, 17.10.1966, S. 3.
Variety, 19.10.1966, S. 6.

Motion Picture Herald 236,17, 26.10.1966, S. 621.
Time, 28.10.1966.

Bianco e Nero 28,3/4, March 1967, S. 114.
 The Daily Cinema, 9366, 10.5.1967, S. 10.
 Kine Weekly, 3109, 13.5.1967, S. 11.
 Radio Times 241,3135, 10.12.1983, S. 17.
 The Listener 116,2991, 18.12.1986, n.p.
 Sight and Sound 3,6, June 1993, S. 68.

The Private Life of Sherlock Holmes Das Privatleben des Sherlock Holmes USA 1970

Filmroman:

Hardwick, Mollie / Hardwick, Michael: *The private life of Sherlock Holmes*. From the screenplay by Billy Wilder and I. A. L. Diamond. Based on the characters created by Sir Arthur Conan Doyle. London: Mayflower Books 1970, 174 S. (Mayflower Paperback.).

Dt.: *Das Privatleben des Sherlock Holmes. Kriminalroman*. Hrsg. von Hans Gamber. Dt. von Klaus E.R. von Schwarze. München: König 1973, 133 S. (König[-Taschenbücher]. K 40.).

Zur Sherlock-Holmes-Figur:

Barnes, Alan: *Sherlock Holmes on screen. The complete film and tv history*. London: Reynolds & Hearn 2002, 240 S.

Aktualis. Neuausg. London: Reynolds & Hearn, 2006, 287 S. -- Mehrere Neudr.

Davies, David Stuart: *Holmes of the movies. The screen career of Sherlock Holmes*. Forew. by Peter Cushing. London: New English Library 1976, 175 S.

Zugl. New York: Bramhall House 1976; repr.: 1978.

Duncan, Alistair: *Eliminate the impossible. An examination of the world of Sherlock Holmes on page and screen*. Stanstead Abbots: MX Pub. 2008, iv, 244 S.

Haralovich, Mary Beth: Sherlock Holmes: genre and industrial practice. In: *Journal of Film and Video* 31,2, 1979, S. 53-57.

Haydock, Ron: *Deerstalker! Holmes and Watson on screen*. Metuchen, N.J.: Scarecrow Press 1978, x, 313 S.

Pohle, Robert W. / Hart, Douglas C.: *Sherlock Holmes on the screen. The motion picture adventures of the world's most popular detective*. Cranbury, N.J.: Barnes 1977, 260 S.

Steinbrunner, Chris / Michaels, Norman: *The films of Sherlock Holmes*. Secaucus/N.J.: Citadel Press 1978, 253 S.

Neudr. 1991.

Interviews:

Cohn, Bernard: Wilder, Billy - Tournage. In: *Positif*, 109, Okt. 1969.

Mann, Roderick: Movie maker Billy Wilder is ready for Sherlock Holmes. In: *Los Angeles Herald Examiner*, 10.3.1968.

Shivas, Mark: Wilder - „Yes, we have no naked girls“. In: *New York Times*, 12.10.1969.

Starkmann, Alfred: „Sherlock Holmes ist mein Hamlet“. In: *Die Welt*, 26.7.1969.

Swishr, Viola Hegyi: And now, says Toumanova, Billy Wilder. In: *After Dark*, 11,11, March 1970.

Interview with Tamara Toumanova.

Analysen:

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

La Polla, Franco: La maschera come opposizione e come integrazione in Billy Wilder. In: *Filmcritica*, 234-235, Mai-Juni 1973.

La Polla, Franco: Le masque dissimulateur d'identité dans LA VIE PRIVÉE DE SHERLOCK HOLMES et AVANTI! de Billy Wilder. In: *Cinémaction*, 118, Jan. 2006, S. 168-173.

On the use of masks in both films.

Saudo, Nathalie: A Beautiful Baby: The 'Extra-Extraordinary' Case of Billy Wilder's SHERLOCK HOLMES. In: Guilbert, Georges-Claude (ed.): *Literary Readings of Billy Wilder*. Newcastle upon Tyne: Cambridge Scholars 2007, S. 173-189.

Starfield, Penn S. (dirigé par): *Masque et lumière*. Condé-sur-Noireau: Corlet 2006, 253 S. (CinémAction. 118.).

Rezensionen I:

Aachen, George: Rez. In: *Reid's Film Index*, 54, 2000, S. 178-190.

Abati, Mario: Rez. In: *Cineforum: Quaderno mensile della Federazione italiana dei cineforum* 11,103, Mai 1971, S. 93-95.

- Argentieri, Mino: Un eroe vittoriano. In: *Cinema 60: Mensile di cultura cinematografica* 9,85-86, Sept.-Dez. 1971, S. 66-67.
- Astruc, Alexandre: Rez. In: *Paris Match*, 2.1.1971.
- Baroncelli, Jean de: Rez. In: *Le Monde*, 27.12.1970.
- Bedoya, Ricardo: El ultimo secreto de Sherlock Holmes. In: *Hablemos de Cine*, 68, 1976, S. 44-47.
- Billington, Michael: Meet Billy Wilder. In: *Times*, 19.7.1969.
- Blumenberg, Hans C.: Rez. In: *Die Zeit*, 18.6.1971.
- Braucourt, Guy: Rez. In: *Cinéma* (Paris), 152, Jan 1971.
- Breschand, Jean: Le reve suspendu. In: *Vertigo: Revue d'Esthétique et d'Histoire du Cinéma*, 11/12, 1994, S. 118.
- Canby, Vincent: Rez. In: *The New York Times*, 30.10.1970.
- Coe, Jonathan: Journal d'une obsession. In: *Cahiers du Cinéma*, 533, Mars 1999, S. 60-63.
- Combs, Richard: Rez. In: *Monthly Film Bulletin* 38,444, Jan. 1971, S. 11.
- Denby, David: His Private "I". In: *New Yorker* 85,12, 4.5.2009, S. 14.
- ejW. (=Edgar J. Wettstein): Rez. In: *Filmdienst*, 13, 1971.
- Gene: Rez. In: *Variety* 260,11, 28.10.1970, S. 17.
- Gillett, John: In search of Sherlock. In: *Sight and Sound* 39,1, Dec. 1969, S. 26-27.
- Graf, Dominik: Eine Frage der Selbstbeherrschung: THE PRIVATE LIFE OF SHERLOCK HOLMES von Billy Wilder, 1970. In Grafts: Graf, *Schläft ein Lied in allen Dingen: Texte zum Film*. Hrsg. von Michael Althen. Berlin: Alexander Verlag 2009, S. 82 ff.
- Graydon, Danny: Rez. In: *Empire*, 216, June 2007, S. 159.
- H.S. (=Helmut Schmitz): Rez. In: *Frankfurter Rundschau*, 21.6.1971.
- Kael, Pauline: Rez. In: *The New Yorker*, 14.11.1970.
Auch in ihrem: *Deeper into movies*. Boston: Little, Brown 1973.
- Kael, Pauline: Rev. In: *New Yorker* 67,16, 10.6.1991, S. 28.
- Kael, Pauline: Rev. In: *New Yorker* 81,35, 7.11.2005, S. 30.
- Kane, Pascal: Rez. In: *Cahiers du Cinéma*, 228, March 1971, S. 62-63.
- Keneas, Alex: Rez. In: *Newsweek*, 2.11.1970.
- Lloyd, Peter: Rez. In: *Monogram*, 1 April 1971.
- M.A.: Rez. In: *Rivista del cinematografo* 44,2, Febr. 1971, S. 95-96.
- Malcolm, Derek: Rez. In: *Guardian Weekly*, 12.12.1970.
- McBride, Joseph / Wilmington, Michael: Rez. In: *Film Quarterly* 24,3, Spring 1971, S. 45-48.
- MacNab, Geoffrey: Rez. In: *Sight and Sound* 14,8, Aug. 2004, S. 77.
- Mayne, Richard: Second innings. In: *Times Literary Supplement*, 12.12.1975, S. 1486
- Newman, Kim: Rez. In: *Empire*, 163, Jan. 2003, S. 62.
- Pointer, Michael: *The Sherlock Holmes file*. Newton Abbot [...]: David and Charles 1976, 168 S.
- Reisfeld, Bert: Die Renaissance des Sherlock Holmes. In: *Stuttgarter Zeitung*, 8.1.1970.
- Sarris, Andrew: Rez. In: *Village Voice*, 12.11.1970.
- Schmitt, Sigrid: Rez. In: *Süddeutsche Zeitung*, 21.6.1976.
- Schwarze, Michael: Rez. In: *Frankfurter Allgemeine Zeitung*, 23.6.1971.
- Séguin, Louis: Rez. In: *Positif*, 127, Mai 1971.
- Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1,1 1.1.1970, S. 89.
- Starkmann, Alfred: Rez. In: *Die Welt*, 17.2.1971.
- Tarratt, Margaret: Rez. In: *Films and Filming* 17,4, Jan. 1971, S. 47.
- Taylor, John Russell: Rez. In: *The Times*, 4.12.1970.
- Tébar, Juano: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 146-149. 172-174 p.
- Valley, Richard: Sherlock Holmes and the dreadful business of the naked honeymooners. In: *Scarlet Street*, 15, Summer 1994, S. 49-51.
- Wood, Tom: Billy Wilder clues in on Holmes. In: *Los Angeles Times*, 8.6.1969.

Rezensionen II:

- Kine Weekly, 3213, 10.5.1969, S. 16.
- The Hollywood Reporter 206,14, 29.5.1969, S. 21.
- Telegraf (Berlin), 6.7.1979.
- Today's Cinema, 9720, 8.9.1969, S. 6.
- The Hollywood Reporter 213,22, 22.10.1970, S. 3.
- Today's Cinema, 9862, 4.12.1970, S. 10.
- Kine Weekly, 3295, 5.12.1970, S. 10.

Les Lettres françaises, 30.12.1970.
 Sight and Sound 40,1, Dec. 1970, S. 47-48.
 Photoplay 22,1, Jan. 1971, S. 42-43, 57.
 Monogram 1, 1971, S. 24-25.
 Cinema 6,3, April 1971, S. 49.
 Films in Review 22,4, April 1971, S. 243-244.
 Mention of historical errors.
 Positif 127, May 1971, S. 29-31.
 Spielfilm im ZDF, 1, 1976.
 The Listener 112,2889, 20.12.1984, S. 69.
 Films and Filming, 390, March 1987, S. 9.
 Details of the material cut from the film.
 Films and Filming, 392, May 1987, S. 9.
 Scenes cut from the film.
 The Listener 120,3077, 25.8.1988, S. 34.

Avanti! **Avanti, Avanti** **USA/Italien 1972**

Interviews:

Ciment, Michel: Entretien avec Billy Wilder. In: *Positif*, 155, Jan. 1974.
 Touhy, William: Wilder in Italy. Order among the extroverts. In: *Los Angeles Times*, 30.4.1972.
 Voss, Helmut: Gespräch mit Wilder. In: *Berliner Morgenpost*, 9.2.1973.
Positif, 155, Jan. 1974, S. 3-14.
 Interview + Review von Olivier Eyquem.

Analysen:

Bolter, Trudy: Going backwards with Billy Wilder: AVANTI!, a ghost play. In: *Literary readings of Billy Wilder*. Ed. by Georges-Claude Guilbert. Newcastle: Cambridge Scholars Publ. 2007, S. 5-24.
 Bruno, Edoardo: La ricerca di Edipo. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33, Nov./Dec. (=329/330) 1982, S. 525-528.
 La Polla, Franco: La maschera come opposizione e come integrazione in Billy Wilder. In: *Filmcritica*, 234-235, Mai-Juni 1973.
 La Polla, Franco: Le masque dissimulateur d'identité dans LA VIE PRIVÉE DE SHERLOCK HOLMES et AVANTI! de Billy Wilder. In: *Cinémaction*, 118, Jan. 2006, S. 168-173.

On the use of masks in both films.

Masson, Alain: A sequence from AVANTI! In: *Continuum* 5,2, 1992, S. 167-178.
 McBride, Joseph: The Importance of Being Ernst. In: *Film Heritage* (New York), 8,4, Summer 1973, S. 1-9.
 Starfield, Penny (dirigé par): *Masque et lumière*. Condé-sur-Noireau: Corlet 2006, 253 S. (CinémAction. 118.).

Rezensionen I:

Anon.: Verkehrt gepolt. In: *Der Spiegel*. Nr. 10, 1981 (online).
 Baer, Volker: Rez. In: *Tagesspiegel*, 23.12.1973.
 Banz, Helmut W.: Rez. In: *Kölnische Rundschau*, 22.12.1973.
 Baroncelli, Jean de: Rez. In: *Le Monde*, 3.10.1973.
 Bastian, Günter: Rez. In: *Filmdienst*, 1, 1974.
 Blumenberg, Hans C.: Rez. In: *Die Zeit*, 21.12.1973.
 Blumenberg, Hans C.: Rez. In: *Kölner Stadt-Anzeiger*, 22.12.1973.
 Bourget, Jean-Loup: Rez. In: *Positif*, 149, April 1973.
 Buchka, Peter: Rez. In: *Süddeutsche Zeitung*, 18.2.1974.
 Ciment, Michel: [Bericht über die Dreharbeiten.] In: *Paris Match*, 1.7.1972.
 Combs, Richard: Rez. In: *Monthly Film Bulletin* 40,473, June 1973, S. 119.
 Fälbel, Florian: Rez. In: *Frankfurter Rundschau*, 20.12.1973.
 Fairbanks, Harold: AVANTI not Wilder's best. In: *Advocate*, 102, 3.1.1973, S. 28.
 Farbe, Stephen: Rez. In: *Film Quarterly* 26,4, Summer 1973.
 F.L. (=Friedrich Luft): Rez. In: *Die Welt*, 24.12.1973.
 Freixas, Ramón: Rez. In: *Nickel Odeon: revista trimestral de cine*, 10, Primavera 1998, S. 175-177.
 G.B. (=Guy Braucourt): Rez. In: *Ecran*, 19, Nov. 1973.
 Ghezzi, Enrico: Rez. In: *Rivista del cinematografo* 46,7, 1973, S. 380-381.
 Gillett, John: Rez. In: *Focus on Film*, 15, July 1973, S. 14-15.
 Haffner, Hellmut: Rez. In: *Deutsches Allgemeines Sonntagsblatt*, 10.3.1974.

Jacquot, Benoit : Rez. In: *Télérama*, 2825, 6.3.2004, S. 35.

[JB]: Rez. In: *Empire*, 140, Febr. 2001, S. 120.

J.C. (=Jay Cooks): Rez. In: *Time*, 25.12.1972.

Kane, Pascal: Rez. In: *Cahiers du Cinéma*, 248, Sept. 1973, S. 45-48.

Kauffmann, Stanley: Rev. In: *New Republic* 168,8,, 24.2.1973, S. 22.

Kromer, Ruth: [Drehbericet.] In: *Bremer Nachrichten*, 16.9.1972.

Lefèvre, Raymond: Rez. In: *Image et Son*, 279, Déc. 1973.

McCourt, James: Nobody dances the plka anymore: Billy Wilder. In: *Framework*, 5, Winter 1976-77, S. 176-180.

MacNab, Geoffrey : Rez. In: *Sight and Sound* 14,8, Aug. 2004, S. 74.

Masson, Alain : Rez. In: *Positif*, 329/330, July 1988, S. 111-117.

Mathews, Meg: Rez. In: *Films in Review* 24,2, Febr. 1973.

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

Darin: Billy Wilder and THE PRIVATE LIFE OF SHERLOCK HOLMES and AVANTI!

Morris, G.: The private films of Billy Wilder. In: *Film Comment* 15, Jan./Febr. 1979, S. 33-39.

Mundy, Robert: [Produktionsbericht.] In: *Cinema Rising*, 3, Aug. 1972, S. 16-17.

Murat, S.: Rez. In: *Téléciné*, 216, Mars 1977, S. 34.

Rayns, Tony: Rez. In: *Sight and Sound* 42,3, July 1973, S. 175-176.

Sinyard, Neil / Turner, Adrian: *Billy Wilders Filme*. Berlin: Spiess 1980, S. 109-111.

Verhnes, Monique: Rez. In: *Cinéma* (Paris), 181, Nov. 1973.

Weiler, A.H.: Rez. In: *The New York Times*, 18.12.1972.

W.W. (=Wilfried Wiegand): Rez. In: *Frankfurter Allgemeine Zeitung*, 22.12.1973.

Zaugg, Fred: Rez. In: *Zoom-Filmbereiter* 26,2, 1974.

Rezensionen II:

Filmfacts 15,24, 15.12.1972, S. 661-663.

The Hollywood Reporter 224,15, 15.12.1972, S. 3.

Variety, 27.12.1972, S. 6.

Cinema TV Today, 10035, 9.6.1973, S. 18.

Film Heritage 8,4, July 1973, S. 1-9.

Monthly Film Bulletin 40,475, Aug. 1973, S. 180.

Framework, 5, Dec. 1976, S. 18-21.

On the theme of redemption by ordeal.

The Front Page Extrablatt USA 1974

Literarische Vorlage:

Hecht, Ben / MacArthur, Charles: *The Front Page*. Introd. by Jed Harris. New York: Covici-Friede 1928, 189 S.

Mehrfach nachgedr. (6th ed. 1933).

Auch in: In: *Sixteen famous American plays*. Ed. by Bennett A. Cerf and Van H. Cartmell. With an introd. by Brooks Atkinson. New York, NY: Garden City 1941, S. 59-146.

Auch in: *50 Best Plays of the American Theatre. I*. Ed. by Clive Barnes. New York: Crown 1969.

Auch in: *25 Best Plays of the Modern American Theatre. Early Series, 1916-1929*. New York: Crown 1949, S. 443-494.

Auch in: George W. Hilton: *The Front Page: From Theater to reality*. Hanover, NH: Smith & Kraus 2002.

Dt. Bühnenadaption: *Reporter / The front page. Ein Stück in drei Akten*. Berlin: Bloch Erben [1970], 161 S.

Interviews:

Champlin, Charles: Wilder still working with net. In: *Los Angeles Times*, 14.7.1974.

Gespräch mit Wilder und Diamond.

Sight and Sound 43,4, Oct. 1974, S. 212.

The director talks about the making of his film.

Deck, Bernd: Billy Wilder drehte einen Film aus dem Zeitungsmilieu. In: *Berliner Morgenpost*, 10.1.1975.

Analysen:

Giacci, Vittorio: Billy Wilder: La classicità nella trasgressione. In: *Cineforum*, 145, Juni-Juli 1975.

O'Leary, Brian: Local Government Regulation of the Movies: The Dallas System. In: *Journal of Film and Video* 48,3, Oct. 1996, S. 46-59.

Article about early rating systems for films in the USA, particularly the system by the Dallas Motion Picture Classification Board, about films in conflict with these institutions and censorship in the USA since then.

Rezensionen I:

A.F.S. (=Arnd F. Schirmer): Rez. In: *Tagesspiegel*, 30.3.1975.

Alexander, Michael: Rez. In: *Frankfurter Rundschau*, 29.3.1975.

BHR: Rez. In: *Katholischer Filmdienst*, 7, April 1975.

Blumenberg, Hans C.: Rez. In: *Die Zeit*, 28.3.1975.

Brown, Geoff: Rev. In: *Monthly Film Bulletin* 42,493, Febr. 1975, S. 32-33.

Bucherri, Vincenzo: Rez. In: *Segnocinema* 20,105, Sept.-Okt. 2000, S. 61.

Buckley, Michael: Rez. In: *Films in Review* 25,10, Dec. 1974.

Canby, Vincent: Rez. In: *The New York Times*, 19.12.1974.

Cardenas, Federico De: Rev. In: *Hablemos de Cine*, 68, 1976, S. 47-48.

Cieutat, Michel: "Speciale premiere": les trois versions de THE FRONT PAGE ou le cinéma-roi. In: *Positif*, 271, Sépt 1983, S. 42-46.

Colpart, Gilles: "Speciale premiere." In: *Revue du Cinéma*, 435, Févr. 1988, S. 48.

Cooks, Jay: Rez. In: *Time*, 23.12.1974.

Doneux, M.: "Speciale premiere." In: *Revue Belge du Cinéma* (A.P.E.C.) 13,1-2, 1975, S. 98-99.

Duarte, F.: Primeira pagina. In: *Celuloide* 28, March (=346), 1983, S. 65-66.

Duval, Bruno: Rez. In: *Téléciné*, 199, Mai 1975.

Gonzalez-Campos, Arturo: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 178-179.

Gow, Gordon: Rez. In: *Films and Filming* 21,6, März 1975.

Greenfield, Pierre: Rev. In: *Movietone News*, 54, June 1977, S. 40-41.

Hulse, E.: Rev. In: *Video Librarian* 20,5, Sept./Okt. 2005, S. 40.

Jansen, Peter W.: Rez. In: *Kirche und Film* 28,6, Juni 1975.

Jeavons, Clyde: Rez. In: *Sight and Sound* 44,2, Autumn 1975.

Kael, Pauline: Rez. In: *The New Yorker*, 27.1.1975.

Repr. in *Kaels Reeling*. New York [...]: Little, Brown 1976.

Karasek, Hellmuth: Rez. In: *Der Spiegel*, 14, 31.3.1975.

Laviana, Juan Carlos: Rez. In: *Nickel Odeon: Revista trimestral de cine*, 10, Primavera 1998, S. 64-65.

Lenne, Gérard: Rez. In: *Ecran*, 35, April 1975.

Limmer, Wolfgang: Rez. In: *Süddeutsche Zeitung*, 27.-28.3.1975.

Lotz, Sebastian: *Rhein-Neckar-Zeitung* (Heidelberg), 16.7.1974.

Bericht über die Dreharbeiten.

Luft, Friedrich: Rez. In: *Die Welt*, 1.4.1975.

Madsen, Axel: Billys neuer Anfang. In: *Frankfurter Rundschau*, 3.11.73.

McBride, Joseph: THE FRONT PAGE. In: *Sight and Sound* 43,4, Herbst 1974.

Bericht über die Dreharbeiten.

Meyer, Andreas: Rez. In: *Medium*, Mai 1975.

ms (=Martin Schlappner): Rez. In: *Neue Zürcher Zeitung*, 8.4.1975.

Nacache, J.: FRONT PAGE: la presse comme lieu de combat. In: *Cinéma* 88,429, 17.-23.2.1988, S. 14.

Norman, Barry: Barry Norman On: THE FRONT PAGE. In: *Radio Times* 270,3531, 24.8.1991, S. 26.

Article comparing the films THE FRONT PAGE, HIS GIRL FRIDAY, and SWITCHING CHANNELS, which were all based around the same story, and the different treatments of it and the characters.

P.D.Z. (=Paul D. Zimmermann): Rez. In: *Newsweek*, 23.12.1974.

Prisi, Elsbeth: Rez. In: *Zoom-Filmberater*, 27,7,, April 1975.

Quaglietti, Lorenzo: Le somme intenzioni dell'ultima versione di un vecchio soggetto rimesso a nuovo. In: *Cinema 60: Mensile di cultura cinematografica* 15,102, Marzo-Aprile 1975, S. 51-52.

Rabourdin, Dominique: Rez. In: *Cinéma* (Paris), 198, Mai 1975.

Sainz Moreno, Javier: *El por qué de PRIMERA PLANA de Billy Wilder*. [S.l.: s.n., s.a], 17 S. (La dialéctica en el arte. 22.)/(Pliegos libres.).

Schwarze, Michael: Rez. In: *Frankfurter Allgemeine Zeitung*, 3.4.1975.

Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1974, S. 41.

Ulrich, Franz: Rez. In: *Jugend Film Fernsehen*, 4, Dez. 1975.

Wiest, Rolf: Rez. In: *Kölner Stadt-Anzeiger*, 10.5.1975.

Rezensionen II:

Cinema TV Today, 10115, 4.1.1975, S. 17.

Ecran, 35, April 1975, S. 22-40.

Article discussing the 'Wilder touch', review of the FRONT PAGE and article by Jacques Chevalier on working with Wilder.

Film and History 15,4, Dec. 1985, S. 87-90.

Comparison of the image of the reporter, in this film and the other two versions, the FRONT PAGE (1931) and HIS GIRL FRIDAY (1939).

Films Illustrated 4,42, Febr. 1975, S. 216-218.

Films and Filming 21,6, March 1975, S. 37.

International Photographer 46,7, July 1974, S. 12-13, 18.

Movietone News, 54, 20.6.1977, S. 40-41.

Positif, 271, Sept. 1983, S. 42-46.

Comparison with other versions.

Sight and Sound 44,2, April 1975, S. 124.

The Hollywood Reporter.234,13, 9.12.1974, S. 3, 8.

The Hollywood Reporter 231,22, 15.5.1974, S. 17.

The Hollywood Reporter.231,4, 19.4.1974, S. 22.

Variety, 11.12.1974, S. 18.

Fedora

Fedora

Frankreich/BRD 1978

Literarische Vorlage:

Tryon, Thomas: Fedora. In seinem: *Crowned Heads*. 2nd ed. n.l.: Fawcett 1981.

Zuerst: New York: Knopf 1976 / London: Coronet 1977. Mehrere Neuauflagen.

Dt.: *Fedora oder die Vergessenen*. Ein Roman in vier Episoden. Deutsch von Hermann Stiehl. Reinbek: Rowohlt 1982, 404 S.

Drehbuch:

Wilder, Billy: *FEDORA*. [Drehbuch.] Paris: L'Avant-Scène Cinéma 1978, 58 S. (L'avant-scène cinéma. 216.).

In der normalen Heftfolge: FEDORA; découpage après montage définitif et dialogue in extenso (script). In: *L'Avant-Scène Cinéma*, 216, 1978, S. 7-24, 37-54.

Interviews:

Ciment, Michel: Entretien avec Billy Wilder (sur FEDORA). In: *Positif*, 210, Sept. 1978, S. 28-35.

Holetz, Lotte: [Interview mit Wilder.] In: *Abendzeitung* (München), 20.5.1977.

McCarthy, T. / McBride, Joseph: Going for extra innings. [Interview with Billy Wilder.]. In: *Film Comment* 15, Jan./Febr. 1979, S. 40-48.

Analysen:

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.

Kehr, Dave: *When movies mattered: reviews from a transformative decade*. Chicago: University of Chicago Press 2011, 290 p.

Darin: Fedora. Directed by Billy Wilder (June 22, 1979) (S. 55-57).

Rezensionen I:

Allied Artists out of FEDORA; Wilder pic back with Lorimar. In: *Variety* 294, 28.2.1979, S. 18.

An endowed Boswell follows Billy Wilder while filming FEDORA. In: *Variety* 287, 25.5.1977, S. 35.

Ansen, D.: SUNSET BOULEVARD revisited. In: *Newsweek* 93, 23.4.1979, S. 69.

Banz, Helmut W.: Rez. In: *Kölner Stadtanzeiger*, 2.7.1978.

Bayer, Eva-Suzanne: Der Mann mit der Peitsche. Billy Wilder gibt eine Vorstellung. In: *Stuttgarter Zeitung*, 22.7.1977.

Bericht über eine Pressekonferenz.

Bedoya, R.: Rez. In: *Hablemos de Cine*, 76, Febr. 1983, S. 75-77.

Bellido, Adolfo: EL CREPÚSCULO DE LOS DIOSSES y FEDORA. In: *Nickel Odeo: revista trimestral de cine*, 10, Primavera 1998, S. 128-133.

Beylie, Claude: Du livre au film. In: *L'Avant-Scène Cinéma*, 216, 15.11.1978, S. 6.

Billy Wilder doffs FEDORA to Bavaria studios in Munich. In: *Variety* 288, 10.8.1977, S. 20.

Blow-by-blow FEDORA dossier. In: *Variety* 288, 19.10.1977, S. 151.

- Blumenberg, Hans C.: Rez. In: *Die Zeit*, 7.7.1978.
- Bolzoni, Francesco: Rez. In: *RC/ Rivista del cinematografo e delle comunicazioni sociali* 52,5, Maggio 1979, S. 234-236.
- Brennan, R.: Rez. In: *Cinema Papers*, 23, Sept/Oct. 1979, S. 568-569.
- Canby, Vincent: FEDORA is vintage Wilder. In: *The New York Times* 128, 6.5.1979, sect. 2, S. 15+.
- Castell, D.: Rez. In: *Films Illustrated* 8, Aug. 1979, S. 467-468.
- Coleman, J.: Films: old hat. In: *New Statesman* 98, 13.7.1979, S. 69-70.
- Colpart, Gilles: Rez. In: *Revue du Cinéma / Image et Son*, 331, Sept. 1978, S. 138-140.
- Combs, Richard: Rez. In: *Monthly Film Bulletin* 46, Aug. 1979, S. 172-173.
- Cook, S.: The sound track. In: *Films in Review* 30, June/July 1979, S. 358-61+.
- Cosulich, Callisto: Rez. In: *Cinema* 60 19, 128-129, 1979, S. 83.
- Dahan, L.: Rez. In: *Cinématographe*, 40, 1978, S. 76-77.
- De Fornari, O.: Rez. In: *Bianco e Nero* 40, Sept./Dec. (1979), S. 174-176.
- Denby, D.: House of flowers. In: *New York Magazine* 12, 21.5.1979, S. 62-63.
- DeVos, J.-M. de : Rez. In: *Film en Televisie + Video*, 258, Nov. 1978, S. 16.
- Duarte, F.J.: As estrelas nao sao eternas. In: *Celuloide* 24, 270, Jan. 1979, S. 11.
- Dubroux, Danièle : Rez. In: *Cahiers du Cinéma*, 294, Nov. 1978, S. 54-55.
- Elley, D : Rez. In: *Films and Filming* 25, Sept. 1979, S. 31-32.
- Enrico, Ghezzi: Due luoghi di cinema (Cannes e Pesaro). In: *Filmcritica: Rivista mensile di Studi sul Cinema* 29, April/May 1978, S. 178-185.
- Everschor, Franz: Rez. In: *Filmdienst*, 14, 1978.
- Everson, William K.: Rez. In: *Films in Review* 30, June/July 1979, S. 377-378.
- Fink, Guido: Wilder (e Calvino): già, perché le ginocchia? In: *Cinema e Cinema* 6, 21, Okt.-Dez. 1979, S. 102-107.
- Fougeres, Roland: Rez. In: *Ciné-Télé-Revue* 58, 9.2.1978, S. 14-17.
- Gérard, Legrand: Deux ou trois comtesses (FEDORA). In: *Positif*, 210, Sept. 1978, S. 21-23.
- Gilliatt, S.: The current cinema: outback Henry James. In: *The New Yorker* 55, 23.4.1979, S. 122-124.
- Godin, N.: Rez. In: *Amis du Film et de la Télévision*, 269, Oct. 1978, S. 35.
- Greenspun, Roger: Films: phantom ladies. In: *Penthouse* 10, Aug. 1979, S. 46-47.
- Holetz, Lotte: Machen Sie doch den Weg zur Gräfin frei! In: *Abendzeitung* (München), 15.7.1977.
Drehbericht.
- H.S. [=Helmut Schmitz]: Rez. In: *Frankfurter Rundschau*, 5.7.1978.
- Ieperen, A. van: FEDORA: het Europese Hollywood van Billy Wilder. In: *Skoop* 14, 1978, S. 26-35.
- Kauffmann, Stanley: Stanley Kauffmann on films: alive and otherwise. In: *The New Republic* 180, 5.5.1979, S. 24-25.
- Kirst, Hans Hellmut: Rez. In: *Die Welt*, 30.3.1978.
- Knapp, Gottfried: Rez. In: *Süddeutsche Zeitung*, 1.-2.7.1978.
- Koetsenruijter, Bart: Dertig jaar later. In: *Skrien*, 176, Febr./March 1991, S. 47.
- Kornatowska, Maria: Nikt nie jest doskonaly. In: *Kino* (Warszawa) 32, April 1998, S. 22-23.
- Kriewitz, Günther: Rez. In: *Stuttgarter Zeitung*, 21.7.1978.
- Legrand, Gérard / Ciment, Michel / Viviani, Christian: o.T. In: *Positif*, 210, Sépt. 1978.
Interview, Besprechung, Vergleich mit literarischer Vorlage.
- Leroux, A.: Rez. In: *Séquences: la Revue de Cinéma*, 97, Juli 1979, S. 41-42.
- Limmer, Wolfgang: Rez. In: *Der Spiegel*, 28, 10.7.1978.
- Lorimar's stake in FEDORA film. In: *Variety* 288, 2.11.1977, S. 21.
- Maerker, Christa: Rez. In: *Spandauer Volksblatt*, 1.7.1978.
- Maslin, Janet; Wilder's movie FEDORA opens. In: *The New York Times* 128, 15.4.1979, S. 35.
- McCash, Iain F.: Will Wilder's FEDORA be another SUNSET BOULEVARD? In: *Films Illustrated* 7, Dec. 1977, S. 146-148.
- McGehee, Rex: The life and hard times of FEDORA. In: *American Film: a Journal of the Film and Television Arts* 4, Febr. 1979, S. 17-21+.
Detaillierter Produktionsbericht.
- Monty, I.: Gadefulde Fedora. In: *Kosmorama* 25, 141, 1979, S. 47.

- Morris, G.: The private films of Billy Wilder. In: *Film Comment* 15, Jan./Febr. 1979, S. 33-39.
- Moskowitz, G.: Rez. In: *Variety* 292, 23.8.1978, S. 30.
- Munroe, D.: Rez. In: *Filmbulletin* 48, Jan. 1979, S. R-E.
- Neumann, Hartwig H.: Rez. In: *Filmbeobachter*, 14, 1978.
- PHG: Rez. In: *Die Welt*, 30.3.1978.
- Pironi, Gualtiero : Rez. In: *Cineforum*, 184, Mai 1979, S. 282-291.
- Pitman, Jack: BBC-TV buys Wilder's FEDORA, dickering for "Little Night Music." In: *Variety* 292, 27.9.1978, S. 39.
- Portel-Dorget, M.-L.: Rez. In: *Revue du Cinema*, Hors série 23, 1979, S. 125-126.
- Predal, René: Rez. In: *Jeune Cinéma*, 113, Oct. 1978, S. 28-29.
- Ratschewa, Maria: Rez. In: *Deutsches Allgemeines Sonntagsblatt*, 16.7.1978.
- Roud, Richard: Rez. In: *Sight and Sound* 47,3, Sommer 1978.
- Roy, Jean: Rez. In: *Cinéma 78* C78,235, Juli 1978, S. 56-57.
- Roy, Jean: Rez. In: *Cinema 78* C78,238, Oct. 1978, S. 80-83.
- Salko, S.: Rez. In: *Filmihullu*, 7, 1980, S. 35-36.
- Sarris, Andrew: Some like it not. In: *The Village Voice* 24, 16.4.1979, S. 41.
- Schickel, Richard: Old hat: FEDORA. In: *Time* 113, 21.5.1979, S. 86.
- Siclier, Jaques: Rez. In: *Le Monde*, 2.6.1978.
- Sklar, Robert: Rev. In: *Variety Movie Reviews*, 1, 1.1.1978, S. 44.
- Stam, R.: Rez. In: *Cineaste* 10,1, 1979, S. 55-56.
- Tessier, Max: Rez. In: *Ekran: Revija za Film in Televizijo*, 72, 15.9.1978, S. 53-54.
- Torok, Jean-Paul. FEDORA, fait d'aura. In: *L'Avant-Scène Cinéma*, 216, 15.11.1978, S. 5-6.
- Turner, Adrian / Sinyard, Neil: Rez. In: *Sight & Sound* 48,3, 1979, S. 160-165.
- Turroni, G.: FEDORA: le stimate e la rosa. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 30,294, Aprile 1979, S. 161-163.
- V.B. [=Volker Baer]: Rez. In: *Der Tagesspiegel*, 29.6.1978.
- Vrdlovec, Z : Rez. In: *Ekran: Revija za Film in Televizijo* 5,1, 1980, S. 31.
- Wiegand, Wilfried: Rez. In: *Frankfurter Allgemeine Zeitung*, 4.7.1978.
- Wg (=Gerhard Waeger): Rez. In: *Neue Zürcher Zeitung*, 6.1.1979.

Rezensionen II:

- Variety*, 10.8.1977.
- L'Avant-Scène Cinema*, 216, Nov. 1978, S. 15.
- L'Avant-Scène Cinema*, 216, 15.11.1978, S. 2-4.
- Screen International*, 87, 14.5. 1977, S. 20.
- Screen International*, 96, 16.7.1977, S. 9.
- Film-Echo/Filmwoche*, 44, 13.8.1977, S. 7.
- Photoplay* 28,11, Nov. 1977, S. 13, 59.
- Films Illustrated* 7,76, December 1977, S. 147-148.
- film-dienst*, 14, 1978.
- Cinématographe*, 40, July 1978, S. 76-77.
- Film-Echo/Filmwoche*, 37, 7.7.1978, S. 12.
- Variety*, 23.8.1978, S. 30.
- Positif*, 210, Sept. 1978, S. 21-23, 24-27.
Comparison with original novel.
- Image et Son*, 331, Sept. 1978, S. 138-140.
- Télérama*, 1496, 13.9.1978, S. 76-77.
- Screen International*, 157, 23.9.1978, S. 1.
- Cahiers du Cinéma*, 294, Nov. 1978, S. 54-55.
- L'Avant-Scène du Cinéma*, 216, 15.11.1978, S. 3-6.
- L'Avant-Scène du Cinéma*, 216, 15.11.1978, S. 56.
- L'Avant-Scène du Cinéma*, 216, 15.11.1978, S. 55.
- The Hollywood Reporter* 254,14, 22.11.1978, S. 3, 19.
- American Film* 4,4, Febr. 1979, S. 17-20.
- Dirigido Por...*, 67, Febr. 1979, S. 20-23.
- Sight and Sound* 48,3, July 1979, S. 160-165.
- The Listener* 102,2620, 19.7.1979, S. 87-88.
- Screen International*, 200, 28.7.1979, S. 17.
- Films and Filming* 25,12, Sept. 1979, S. 31-32.
- Films Illustrated* 9,97, Sept. 1979, S. 36.
- Cinéaste* 10,1, Dec. 1979, S. 55-56.

Buddy Buddy
Buddy, Buddy
USA 1981

Malone, Helen Matthews: *Evolving Relations between the Sexes: A Study of Four Hollywood Films, 1931-1988*. Diss. Brigham Young University 1991.

Dazu: *Dissertation Abstracts International* 52,5, Nov. 1991, S. 1552A.

Hadley, Richard Parker, Jr.: *Billy Wilder and Comedy: An Analysis of Comedic and Production Techniques in BUDDY BUDDY*. Diss. 1991.

Dazu: *Dissertation Abstracts International* 50,5, Nov. 1989, S. 1116A.

Turner, Adrian: BUDDY BUDDY e l'arte essere all'antica. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,329/330, 1982, S. 603-612.

Rezensionen I:

Ansen, D.: Movies: some like it not. In: *Newsweek* 98, 14.12.1981, S. 124.

Argentieri, Mino: Rez. In: *Cinema 60: Mensile di cultura cinematografica* 22,146, 1982, S. 57-58.

Bellamore, Linda: Rez. In: *Segnocinema: Rivista Cinematografica Bimestrale*, 5, Sepz. 1982, S. 60.

Beringer, J.: Rez. In: *Fernseh- und Kino-Technik* 26, März 1982, S. 145-146.

Bruno, E.: L'allucinazione perversa. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,323, Aprile 1982, S. 131-132.

Canby, Vincent: Rez. In: *The New York Times* 131, 11.12.1981, S. C12.

Coleman, J.: Films: under the skin. In: *New Statesman* 103, 14.5.1982, S. 29-30.

Combs, Richard: Rez. In: *Monthly Film Bulletin* 49, Jan. 1982, S. 4-5.

Corliss, Richard: The O.D. couple. In: *Time* 119, 4.1.1982, S. 87.

Denby, D. Head of the class. In: *New York Magazine* 14, 21.12.1981, S. 51-52+.

Farber, Stephen: Wilder: a cynic ahead of his time. In: *The New York Times* 131, 6.12.1981, sect. 2, S. 1+.

Franchi, I.: Rez. In: *Cinema Nuovo* 31,277, June 1982, S. 48.

Germani, Sergio Grmek: Rez. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,329/330, 1982, S. 559-61.

Gilodi, Renzo: Rez. In: *RC / Rivista del cinematografo e delle comunicazioni sociali* 55,5, 1982, S. 237.

Gilodi, R.: Rez. In: *Rivista del Cinematografo* 55, May 1982, S. 237.

Kane, M.: Rez. In: *The Film Journal* 85, 21.12.1981, S. 18.

Kauffmann, Stanley: Rez. In: *The New Republic* 186, 6.-13-1-1982, S. 28-29.

Klovedal, M.: Rez. In: *Levende Billeder* 8, 16.1.1982, S. 51-52.

Mactrevor, Joan: Les américains ont tourné le remake de L'EMMERDEUR. In: *Ciné-Télé-Revue* 62, Febr. 1982, S. 34-35.

McCarthy, Cart T.: Rez. In: *Variety* 305, 9.12.1981, S. 20.

McVay, D.: Rez. *Films and Filming*, 333, June 1982, S. 36-37.

Newman, Kim // *Variety Movie Reviews*; 1/1/1982, Issue 1, p14

Nuccio, Lodato: Rez. In: *Cineforum*, 216, Juli/Aug. 1982, S. 57-63.

Quinlan, D.: Rez. In: *Photoplay Movies & Video* 33, May 1982, S. 25.

Sarris, Andrew: Auteurism in action. In: *The Village Voice* 26, 16.-22.12.1981, S. 73.

Schelepern, S.: Morderen vil ikke forstyrres. In: *Kosmorama* 28,161, Oct. 1982, S. 173-174.

Sragow, M.: Movies: viva REDS. In: *Rolling Stone*, 361, 21.1.1982, S. 24-25.

Summers, J.: Rez. In: *Boxoffice* 118, Jan. 1982, S. 58-59.

Turner, Adrian / Sinyard, Neil: Rez. In: *Positif*, 271, Sept. 1983, S. 47-52.

Turrone, Giuseppe: Stella di tenebra. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,323, 1982, S. 133-136.

Walker, Merv: Rez. In: *Christian Century* 99, 27.1.1982, S. 101-102.

Rezensionen II:

Screen International, 272, 20.12.1980, S. 6.

The Hollywood 265,29, 17.2.1981, S. 10.

Location report.

Le Film Français, 1859, 12.6.1981, S. 7.

Interview with the French producer of the film.
The Hollywood Reporter 269,35, 9.12.1981, S. 9.
Variety, 9.12.1981, S. 20.
Motion Picture Product Digest 9,15, 30.12.1981, S.
60.

Monthly Film Bulletin 49,576, Jan. 1982, S. 4-5.
Screen International, 342, 8.5.1982, S. 20.
Films and Filming, 333, June 1982, S. 36-37.
Positif, 271, Sept. 1983, S. 47-52.