Billy Wilder, DOUBLE INDEMNITY (1944, 107 min)

Directed by Billy Wilder
Written by Raymond Chandler (screenplay) and based on the novel by James M. Cain
Original Music by Miklós Rózsa
Cinematography by John F. Seitz
Costume Design by Edith Head
Makeup by Wally Westmore

Fred MacMurray...Walter Neff
Barbara Stanwyck...Phyllis Dietrichson
Edward G. Robinson...Barton Keyes
Porter Hall...Mr. Jackson


FRED MACMURRAY...WALTER NEFF (b. Fredrick Martin MacMurray, August 30, 1908, Kankakee, Illinois—d. November...


BILLY WILDER (from World Film Directors V. I. Ed. John Wakeman, H.H. Wilson Co. 1987)

“Billy” (Samuel) Wilder was born in Vienna, Austria, the younger of two sons of Max Wilder, a hotelier and restaurateur and Eugenie Dittler. Sent to the Vienna realgymnasium and University of Vienna which he left after less than a year to work as a copy boy and then as a reporter for Die Stunde.
In those years after the First World War, young writers working in the ruins of the Austro-Hungarian Empire gravitated naturally to the cultural ferment of Berlin, and Wilder made his way there at the age of twenty. For a time he worked as a crime reporter on Nachtausgabe (and/or as a film and drama critic; accounts vary). Many colorful stories are told (mostly by Wilder himself) about this part of his life: it is said that he fell in love with a dancer, neglected his work, lost his job, and became a dancing partner for “lonely ladies,” and a gigolo. He spent his time on the fringes of Berlin café society, met some young filmmakers and tried his hand as a scenarist.

The first picture made from a Wilder script was Menschen am Sonntag (People on Sunday, 1929), directed by another young hopeful, Robert Siodmak.[Other collaborators included Edgar Ulmer, Fred Zinneman and Eugen Schüfftan] “It was about young people having a good time in Berlin, and it was talked about a lot,” Wilder says. “It represented a good way to make pictures: no unions, no bureaucracy, no studio, shot silent on cheap stock: we just ‘did it.’ As a result of its success, we all got jobs at UFA, the huge German studios. . . . I’d write two, three, four pictures a month. I accumulated about a hundred silent picture assignments, and then, in 1929, when sound came in, I did scores more.” They included Gerhard Lamprecht’s version of Emil and the Detectives and vehicles for many of the German stars of the period.

Wilder had his eye on Hollywood but left Germany faster than he had intended when Hitler came to power in 1933: “It seemed the wise thing for a Jew to do.” Stopping over for a time in Paris, Wilder (in collaboration with Alexander Esway) directed his first film, Mauvaise Graine (Bad Blood, 1933). A fast-paced movie about young auto thieves, it was made on a shoestring and featured Danielle Darrieux, then seventeen. Soon after, Wilder sold a story to Columbia and this paid his way, via a shoestring and featured Danielle Darrieux, then seventeen. Soon after, Wilder sold a story to Columbia and this paid his way, via a

Wilder was infuriated by directorial misinterpretations of his scripts and frequently bounced onto the set to say so. Eventually Paramount gave him a chance to show how it should be done. His first American film as director was The Major and the Minor (1942), about a disenchanted career girl stranded in New York who masquerades as a twelve-year-old because she lacks the adult train fare back to Iowa. Ginger Rogers (then thirty) played the heroine, Ray Milland, the military-school officer she falls in love with, and the result was universally enjoyed as “an enchanting film farce.” Wilder followed this very successful debut with Five Graves to Cairo (1943), a fairly ludicrous war thriller, which cast Erich von Stroheim as Field Marshal Rommel. Wilder, who was awed by the inventiveness of Stroheim’s performance, says, “he influenced me greatly as a director: I always think of my style as a curious cross between Lubitsch and Stroheim.”

Raymond Chandler, not Brackett, was Wilder’s coauthor on Double Indemnity (1944), based on the novella by James Cain. This brilliant film noir starred Barbara Stanwyck and Fred MacMurray as lovers who plan the “accidental” death of Stanwyck’s husband, and Edward G. Robinson as the cold-blooded insurance agent who investigates the claim. Double Indemnity (which the Hays Office condemned as “a blueprint for murder”) is a film of great originality, not least in Wilder’s decision to begin the film with MacMurray’s Dictaphone confession. Wilder has “always felt that surprise is not as effective as suspense. By identifying the criminals right off the bat—and identifying ourselves with them—we can concentrate on what follows—their efforts to escape, the net closing, closing.” Shooting the film on location in Los Angeles, Wilder, and his cameraman John F. Seiz worked for seedy realism rather than Hollywood chic—“I’d go in kind of dirty up the sets a little bit and make them look worn. I’d take the white out of everything….The whole film was deliberately underplayed, done very quietly; if you have something that’s full of violence and drama you can afford to take it easy.” Howard Barnes in his review called Double Indemnity a thriller that more than once reached “the level of high tragedy,” and the film is now widely regarded as a classic of the genre. Neil Sinyard suggests that it is also an indictment of American materialism and a study of the conflict between reason and passion, order and anarchy.

The Lost Weekend (1945) captured four Oscars: one for best picture, one for Ray Milland as best actor, two for Wilder as best director and as coadaptor with Brackett of Charles Jackson’s novel. Set (and partly filmed) in New York, it observes an alcoholic writer as he struggles against his craving; then succumbs, then lies, cheats, and steals to buy drink. As in Double Indemnity, the audience is forced to share the growing desperation of an individual in a state of moral collapse….The film has touches of mordant humor and an unconvincing upbeat ending but is otherwise quite uncompromising; it was
nevertheless a commercial as well as a critical success, confounding the studio bosses and movie columnists who had prophesied disaster.

The Emperor Waltz (1948) took Wilder from Third Avenue to fin de siècle Vienna, where an American phonograph salesman (Bing Crosby) falls in love with an Austrian countess (Joan Fontaine). This mildly amusing romance was followed by a more acerbic study of the clash between American and European values in A Foreign Affair (1948), which has Congresswoman Jean Arthur visiting postwar Berlin to investigate the moral turpitude of occupying GIs. Like many subsequent Wilder films, this one derives excellent comedy from the spectacle of human depravity. Wilder, whose mother, grandmother, and stepfather had all been murdered by the Nazis, had first revisited Berlin in 1945 during a brief tour of duty as colonel in charge of the film section of the United States Army Psychological Warfare Division. A Foreign Affair, in its rigorous eschewal of national stereotypes and its cheerful insistence on the universality of human weakness, is in its ribald way an act of faith. It drew from Marlene Dietrich a wonderfully ironic, coolly defiant performance as a nightclub singer.

A cruel and haunting picture, Sunset Boulevard (1950) was a controversial, world-wide success, regarded by many as the best film ever made about Hollywood and by others as a treacherous calumny…. Louis B. Mayer wanted Wilder horsewhipped, but it seemed to James Agee that the film allowed Norma Desmond and her contemporaries a barbarous intensity that had a “kind of grandeur” compared to the small, smart, safe-playing” Hollywood of the 1940s.

Sunset Boulevard, which brought Wilder and Brackett Oscars for best story and best screenplay, was the last film they wrote together—“sometimes match and striking surface wear out,” Wilder explained. His next picture was one of the blackest ever to come out of a commercial studio, Ace in the Hole (1951), also known as The Big Carnival. An Albuquerque newsmen down on his luck (Kirk Douglas) finds a man trapped in a mine cave-in and creates a journalistic scoop by postponing a rescue for six days. Vast crowds arrive to enjoy the tragedy, a carnival moves in to exploit the crowds, and in the end the man dies. The film was much admired in Europe, but in the United States it was a disaster, destroying at a stroke Wilder’s reputation as an infallible audience-pleaser who could make gold out of trash. Ace in the Hole was seen as an insult to the American people in general and to the Fourth Estate in particular. Its failure was regarded as clear evidence that Wilder had all along owed his success to Charles Brackett. (Since then the picture has been discussed with increasing admiration by critics who praise it as “a harsh allegory of the modern artist” and compare it, in its passion, anger, and courage to Stroheim’s Greed.)

Wilder’s next three films were all highly profitable adaptations of stage plays—the exuberant prison-camp comedy Stalag 17 (1953), the romantic satire Sabrina (1954; Wilder’s last film for Paramount), and The Seven Year Itch (1955), in which the dreamy humor is sometimes overwhelmed by the prodigious presence of Marilyn Monroe. The Spirit of St. Louis (1957), Wilder’s account of Lindberg’s 1927 flight from New York to Paris, was an expensive failure. It was followed by another estimable play adaptation, Witness for the Prosecution (1958), with Charles Laughton hamming unforgettably as the barrister defending Tyrone Power against Marlene Dietrich. These five movies were written with Wilder with an assortment of collaborators; the next film, however, marked the beginning of the second great writing partnership of his career, with I.A.L. Diamond. Love in the Afternoon (1957), about the regeneration of an aging American playboy (Gary Cooper) through his love for a Parisian innocent (Audrey Hepburn), has been called “Wilder’s most emphatic tribute to Lubitsch,” a romantic comedy of the greatest elegance and charm.

In the roaring comedy of errors that followed, two broke, speakeasy musicians (Jack Lemmon and Tony Curtis) happen to be in a Chicago garage on February 14, 1929, just in time to witness the St. Valentine’s Day Massacre. Choosing between death and dishonor, they dress up as women and join an all-girl band, which is on its way to Florida….Completed with great difficulty because of Marilyn Monroe’s increasing incapacity for work, Some Like It Hot (1959) is widely regarded as one of the cinema’s greatest comedies. Gerald Mast, indeed, thinks it’s Wilder’s best film, “a rich, multilayered confection of parodies and ironies,” calling subtly into question conventional notions of masculinity, femininity, sex, love, and violence.

After the delirious pace of Some Like It Hot, Wilder achieved an almost equal success with The Apartment (1960), a quiet, sad, often bitter comedy about the perennial conflict between love and money….The film brought Wilder Oscars for best film, best director, and, with coauthor Diamond—best story and best screenplay.

None of Wilder’s subsequent movies has equalled the success and prestige of the best of the films he made between 1950 and 1960, though all have had their admirers and defenders…. Kiss Me, Stupid (1964), admired abroad for its “glorious” bad taste, its ruthless way of poking fun at American greed and hypocrisy, opened in the United States to a storm of abuse. It was called “sordid” and “slimy” and was condemned by the Legion of Decency for leaving adultery unpunished. Deeply hurt, Wilder retired for a time to Europe and, according to Maurice Zolotow, actually considered suicide. The improbably positive ending of the otherwise savage satire that followed, The Fortune Cookie (1966), was regarded by some critics as evidence that Wilder had lost his nerve.
The most widely discussed of Wilder’s late films was *Fedora* (1978), a sadder and wiser variation on the theme of *Sunset Boulevard*. . . . *Sunset Boulevard* was made when Wilder was at the peak of his success, and it has a confidence and audacity lacking in the later films. Perhaps, as Adrian Turner and Neil Sinyard suggest, *Fedora* is “even richer because of that, the vision of a man who knows the system inside out but who. . . has been increasingly placed in the situation of an outsider looking in. Thus, the tone of the film is extraordinarily ambivalent, constantly pulling between sombreness and romance. . . . this ambivalence is thematically of the utmost relevance and importance. . . . the whole film is about ghosts, mirror images and doubles—about the pull between truth and illusion, youth and age.”

Dutch Detweiler in *Fedora* complains that his Hollywood has gone: “The kids with the beards have taken over, with their zoom lenses and handheld cameras.” Wilder himself, though he has been generous in his praise of some of his juniors, is similarly contemptuous of that which he regards as stylistically pretentious and self-conscious in contemporary cinema. His own work is for the most part not visually distinctive, relying more on language than on images to convey his misanthropic vision.

Coming of age in Berlin between the wars, it seemed to Wilder that (as one of his characters says) “People will do anything for money. Except some people. They will do almost anything for money.” That, as he acknowledges, is the theme of all his pictures, and in the best of them he has expressed it dramatically enough or wittily enough to make it palatable to millions. That he has been concerned to sweeten the bitter pills he hands his audiences displease some of his recent critics: David Thomson, for example, has called him “a heartless exploiter of public taste who manipulates situation in the name of satire.” In fact, what has happened, as Neil Sinyard says, is that “a director previously identified with a cinema of acerbity and risk in a climate of tasteful timidity has come to represent a cinema of temperateness and geniality in a climate of sensationalism and shock.”

He lived in a relatively modest apartment crammed with paintings by such artists as Picasso, Klee, Chagall, Dufy, and Rouault.

He is a chain-smoker, and, according to Axel Madsen, his most striking physical trait is restlessness: Walter Reisch similarly says that “speed is absolutely of the essence to him. He cannot do anything slowly.” Wilder is a famous wit and sometimes a cruel one; he once remarked that “All that’s left on the cutting-room floor when I’m through are cigarette butts, chewing-gum wrappers and tears. A director must be a policeman, a midwife, a psychoanalyst, a sycophant, and a bastard.”


BW: When I did *Double Indemnity*, I tried every leading man in town. I went about as low as George Raft, that’s pretty low. [Laughs.] He had somebody read the script for him, because he could not read. So somebody read the script, and then halfway through, he came over to the studio and said, “I’m halfway through that script, and where comes the lapel?” And I said, “The lapel?” “You know what I mean—where does it show that he’s an FBI man? The lapel!” [He demonstrates turning the lapel of a coat over, showing an FBI badge.] “There is no lapel,” I tell him. “I really am a murderer? I wouldn’t do that, I wouldn’t touch it, for God’s sake!” But Stanwyck knew that it was good stuff, and she grabbed it.

CC: Do you remember the direction you gave Barbara Stanwyck on *Double Indemnity*? For that silent shot on her face when the murder is occurring in the backseat?

BW: When he shoots the husband in the backseat. Yes. Sure, that was a highly intelligent actress, Miss Stanwyck. I questioned the wig, but it was proper, because it was a phony wig. It was an obviously phony wig. And the anklet—the equipment of a woman, you know, that is married to this kind of man. They scream for murder. Yeah, naturally we rehearsed this thing. But I rehearsed it with her once or twice, that’s the maximum, and it was not that much different from the way she would have done it. She was just an extraordinary woman. She took the script, loved it, right from the word go, didn’t have the agent come and say, “Look, she’s to play a murderess, she must get more money, because she’s never going to work again.” With Stanwyck, I had absolutely no difficulties at all. And she knew the script, everybody’s lines. You could wake her up in the middle of the night and she’d know the scene. Never a fault, never a mistake—just a wonderful brain she had.

CC: Did you write the part for Barbara Stanwyck?

BW: Yeah, And then there was an actor by the name of Fred MacMurray at Paramount, and he played comedies. Small dramatic parts, big parts in comedies. I let him read it and he said, “I can’t do that.” And I said, “Why can’t you?” He said, “It requires acting!” [Laughs.] I said, “Look, you have now arrived in comedy, you’re at a certain point where you either have to stop, or you have to jump over the river and start something new.” He said, “Will you tell me when I’m no good?” [He nods: a partnership is born.] And he was wonderful because it’s odd casting…. 

CC: I have a question about the look and art direction of your movies. Just below the surface of the scripts and the acting is a very rich layer of visual detail. When you head
into a picture like The Apartment or Double Indemnity, do you have a painter in mind whose work has inspired you? What kind of specific vision do you give to your production designer?

BW:  [Warming instantly:] Not actually a painter, but sometimes houses. Like for instance, Double Indemnity. I had to find a house that is typical for a guy like the husband of Barbara Stanwyck. Two stories I wanted, because I wanted to photograph her coming down the steps with the anklet. The art director lived in a house like this, and what I wanted, what I was trying for with my cameraman John Seitz—he was a very old man. [Smiles.] Only fifty-one at the time and had done pictures with Valentino—was a very specific thing. I told him that whenever I come into a house like this, whenever I opened the door and the sun was coming in, there was always dust in the air. Because they never dusted it. And I asked him, “Could you get that effect?” And he could.

CC: How did you arrive at the visual style of the movie?

BW: We had to be realistic. You had to believe the situation and the characters, or all was lost. I insisted on black-and-white, of course, and in making operettas I’d learned that sometimes one technical shot destroyed a picture. You could say that Double Indemnity was based on the principal of M [Fritz Lang, 1931], the very good picture starring Peter Lorre. I had a feeling, something in my head, M was on my mind. I tried for a very realistic picture—a few little tricks, but not very tricky. M was the look of the picture. It was a picture that looked like a newsreel. You never realized it was staged. But like a newsreel, you look to grab a moment of truth, and exploit it.

CC: But the lighting was sometimes very dramatic. Were you influenced by the German expressionist films?

BW: No. There was some dramatic lighting, yes, but it was newsreel lighting. That was the ideal. I’m not saying that every shot was a masterpiece, but sometimes, even in a newsreel you get a masterpiece shot. That was the approach. No phone setups. I had a few shots between MacMurray and Edward G. Robinson, and they happened at the beginning and the end, when the two were together in that room. That was it. Everything was meant to support the realism of the story. I had worked with the cameraman before and I trusted him. We used a little mezzo light in the apartment when Stanwyck comes to see MacMurray in the apartment—this is when he makes up his mind to commit murder. That’s it. I always had a good friendship with my cameramen. Fritz Lang told me early in my career, “Look for the good shooters, there are some special ones.” He was right, and I was very lucky. They were good, very fun. They did what was asked. Sometimes they wanted to do a little move…and held back. [Smiles.]

CC: Some still wonder about that door in the apartment hallway in Double Indemnity. In the great scene where Stanwyck comes to visit Neff (MacMurray). She hides behind the door as Keyes (Robinson) exits. Yet apartment doors always open in, and this one opens out.

BW: Yeah, that was a mistake that we made and I did not want to correct it. We’d already shot it. It worked and I did not want to reshoot it.

… I had made two grim pictures, Double Indemnity and Lost Weekend. Double Indemnity was so grim, by the way, that Brackett kind of ducked out. He says, “No, it’s too grim for me.” So that’s how I got [Raymond] Chandler. Mr. Raymond Chandler, from whom I learned in the very beginning, you know, what real dialogue is. Because that’s all he could write. That, and descriptions. “Out of his ears grew hairs long enough to catch a moth”…or the other one I loved: “Nothing is as empty as an empty swimming pool.” But he could not construct.

He was about sixty when we worked together. He was a dilettante. He did not like the structure of a screenplay, wasn’t used to it. He was a mess, but he could write a beautiful sentence. “There is nothing as empty as an empty swimming pool.” That is a great line, a great one. After a while, I was able to write like Chandler….I would take what he wrote, and structure it, and we would work on it. He hated James Cain. I loved the story, but he did not care for Cain. I tried to get Cain, but he was busy making a movie. Chandler also didn’t care for Agatha Christie. But each had what the other lacked. Christie, she knew structure. Sometimes the plot was very high-schoolish. She had structure, but she lacked poetry. Very underrated, Christie. She is not discussed enough.

CC: Over the years, it appears you’ve upgraded your estimations of [Mitchel Leisen and Chandler].

BW: Sure, the anger gets washed, gets watery. You know, you forget about it. That’s a very good thing. That’s the only thing. Sure. I cannot forgive Mr. Hitler, but I certainly can forgive Mr. Leisen or Mr. Chandler. That’s a different story. [Pause.] But then…there was a lot of Hitler in Chandler.


Wilder could acknowledge what movies until then hesitated to admit openly, the anti-romantic possibility that sexual attraction can easily turn into sexual obsession, and that once it does it has a terrible power to victimize and criminalize.
In Cain’s story, we vaguely understand the demon claims investigator to be a sort of father figure to Walter. But he is a distant and somewhat menacing one. In the movie their relationship is much warmer, and it is set forth in much richer detail. ‘It’s the love story in the picture,’ as Wilder put it.

There were executives at Paramount who did not believe that Wilder would ever ‘lick’ Double Indemnity. Indeed, they had in hand, before he and Chandler began work, a letter from the Breen office roundly disapproving Cain’s novella, and it speaks well of them—or perhaps of Wilder’s growing clout on the lot—that they permitted him to go to script on the project.

Among other things, the Breen office missive condemned the piece for permitting Walter Neff to demonstrate redeeming qualities, and added: ‘The general low tone and sordid flavor makes it, in our judgment, thoroughly unacceptable for screen presentation.’

But really the bluntness and hardiness of Stanwyck’s work was something essentially new, and the acrimony with which it was imitated in film after film of the 40s is one of the interesting, largely unexplored questions of our movie and social history.

No other film Wilder made has had Double Indemnity’s influence on the history of American movies. It is equally certain that no film he ever made has a larger claim on our regard. Or on his own. Wilder once said it was his favorite film. Asked to explain himself he said simply: ‘It has the fewest mistakes.’ And that, probably is as good a place as any to rest the case for this daring and masterful movie.

**COMING UP IN THE FALL 2013 BUFFALO FILM SEMINARS XXVII:**

September 24 Delmer Daves 3:10 to Yuma 1957
October 1 Kon Ichikawa Fires on the Plain 1959
October 8 Peter Bogdanovich The Last Picture Show 1971
October 15 Sidney Lumet Network 1976
October 22 Bruce Jackson & Diane Christian Death Row 1979
October 29 Jim Jarmusch Dead Man 1995
November 5 Pedro Almodóvar Talk to Her 2002
November 12 Charlie Kaufman Synecdoche, New York 2008
November 19 Wim Wenders Pina 2011
November 26 Baz Luhrmann The Great Gatsby 2013

The online PDF files of these handouts have color images

**CONTACTS:**

...email Diane Christian: engdc@buffalo.edu
...email Bruce Jackson: bja Jackson@buffalo.edu

...for the series schedule, annotations, links and updates: http://buffalofilmseminars.com

...to subscribe to the weekly email informational notes, send an email to addto list@buffalofilmseminars.com

....for cast and crew info on any film: http://imdb.com/

The Buffalo Film Seminars are presented by the Market Arcade Film & Arts Center and State University of New York at Buffalo with support from the Robert and Patricia Colby Foundation and the Buffalo News

---

**from Film Noir: An Encyclopedic Reference to the American Style, edited by Alain Silver & Elizabeth Ward**

With the Western, film noir shares the distinction of being an indigenous American form. Unlike Westerns, noir films have no precise antecedents either in terms of a well-defined literary genre or a period in American history. As a result, what might be termed the noir cycle has a singular position in the brief history of American motion pictures: a body of films that not only presents a cohesive vision of America but that does so in a manner transcending the influences of auteurism or genre. Film noir is grounded neither in personal creation nor in translation of another tradition into film terms. Rather it is a self-contained reflection of American cultural preoccupations in film form. In short, it is the unique example of a wholly American film style.

That may seem a substantial claim to make for a group of films whose plots frequently turn on deadly violence or sexual obsession, whose catalogue of characters includes numbers of down-and-out private eyes, desperate women, and petty criminals. Nor does the visceral uneasiness felt by a viewer who watches a shadowy form move across a lonely street or who hears the sound of car tires creeping over wet asphalt automatically translate into sociological assertions about paranoia or postwar guilt. At the same time, it is clear that the emergence of film noir coincides with these and other popular sentiments at large in America. “Film noir” is literally “black film,” not just in the sense of being full of physically dark images, nor of reflecting a dark mood in American society, but equally, almost empirically, as a black slate on which the culture could inscribe its ills and in the process produce a catharsis to help relieve them.

---

Among other things, the Breen office missive condemned the piece for permitting Walter Neff to demonstrate redeeming qualities, and added: ‘The general low tone and sordid flavor makes it, in our judgment, thoroughly unacceptable for screen presentation.’

But really the bluntness and hardiness of Stanwyck’s work was something essentially new, and the acrimony with which it was imitated in film after film of the 40s is one of the interesting, largely unexplored questions of our movie and social history.

No other film Wilder made has had Double Indemnity’s influence on the history of American movies. It is equally certain that no film he ever made has a larger claim on our regard. Or on his own. Wilder once said it was his favorite film. Asked to explain himself he said simply: ‘It has the fewest mistakes.’ And that, probably is as good a place as any to rest the case for this daring and masterful movie.

**COMING UP IN THE FALL 2013 BUFFALO FILM SEMINARS XXVII:**

September 24 Delmer Daves 3:10 to Yuma 1957
October 1 Kon Ichikawa Fires on the Plain 1959
October 8 Peter Bogdanovich The Last Picture Show 1971
October 15 Sidney Lumet Network 1976
October 22 Bruce Jackson & Diane Christian Death Row 1979
October 29 Jim Jarmusch Dead Man 1995
November 5 Pedro Almodóvar Talk to Her 2002
November 12 Charlie Kaufman Synecdoche, New York 2008
November 19 Wim Wenders Pina 2011
November 26 Baz Luhrmann The Great Gatsby 2013

The online PDF files of these handouts have color images

**CONTACTS:**

...email Diane Christian: engdc@buffalo.edu
...email Bruce Jackson: bja Jackson@buffalo.edu

...for the series schedule, annotations, links and updates: http://buffalofilmseminars.com

...to subscribe to the weekly email informational notes, send an email to addto list@buffalofilmseminars.com

....for cast and crew info on any film: http://imdb.com/

The Buffalo Film Seminars are presented by the Market Arcade Film & Arts Center and State University of New York at Buffalo with support from the Robert and Patricia Colby Foundation and the Buffalo News