

THE WILDER TOUCH



Billy Wilder once said, "You have to take the bitter with the sour." His films proved that. Here he is creating some of his cynical, desperate, yet totally human characters.

DEEP FOCUS: Gloria Swanson, Erich von Stroheim (left), William Holden (center) and crew look on intently as Wilder examines a strip of film on the set of *Sunset Blvd.* (1950). (right) Wilder as an urban cowboy shooting perhaps his most caustic film, *Ace in the Hole* (1951), on location in New Mexico.

Photos: Courtesy of the Academy of Motion Picture Arts and Sciences





FEMME FATALE: Wilder sets up a secret meeting in a supermarket between Barbara Stanwyck and Fred MacMurray after they've knocked off her husband in *Double Indemnity* (1944).



UNDER AGE: Wilder goes over lines with Ginger Rogers on his first film, *The Major and the Minor* (1940). In the movie, she pretends to be a twelve-year-old to get a child's fare on the train.

CLOSE-UP: Wilder directs a shot of Norma Desmond (Gloria Swanson) getting a facial in preparation for her imagined return to the screen in *Sunset Blvd.*

Photos: Courtesy of the Academy of Motion Picture Arts and Sciences

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CLASSIC COKE: Wilder directs James Cagney on the street in West Berlin. Cagney plays a Coca-Cola executive in the Cold War comedy, *One, Two Three* (1960).



THE FAB THREE: Walter Matthau, as shyster lawyer Whiplash Willie, gets stooge Jack Lemmon to exaggerate his injuries to collect insurance money in *The Fortune Cookie* (1966).



SHALL WE DANCE: Wilder shows Jack Lemmon, masquerading as Daphne—the bass player in an all-girls band—how to tango in *Some Like It Hot* (1959).



TWO-CENTS PLAIN: Wilder must have enjoyed demonstrating the proper technique for giving his good friend Jack Lemmon a spritz of seltzer in *Irma La Douce* (1963).

Photos: Courtesy of the Academy of Motion Picture Arts and Sciences; (lower right) MPVTV.net



HOME COOKING: After she tries to kill herself, Shirley MaLaine is nursed back to health by Jack Lemmon, under the watchful eye of Dr. Wilder, in *The Apartment* (1960).

NO ONE'S PERFECT: Wilder shows Marilyn Monroe (off camera) how to kiss the supposedly frigid Tony Curtis in the seduction scene from *Some Like It Hot*.

FALLING IN LOVE: Wilder orchestrates the courtship of Audrey Hepburn and her unlikely suitor, Humphrey Bogart, in a scene from *Sabrina* (1954).



Photos: Courtesy of the Academy of Motion Picture Arts and Sciences; (opposite) MPTV.net