

BILLY WILDER IN HOLLYWOOD: DIRECTOR, WRITER, AND SOCIAL CRITIC

Writer and director Billy Wilder told his cinematic stories for over 50 years. A Jewish émigré from Germany, he brought his considerable talents, creativity, and insight into the human condition to fruition in a prolific career in Hollywood. His films run the gamut – from hard-edged noir thrillers, to intimate exploration of the human psyche, to the fraught nature of personal relationships, to the divine silliness of screwball comedy. His stories are told with verve and a keen sense of history, place, and American culture. He was a proponent of good fiction well told and an adversary of “fancy schmancy” camera work. We will meet Billy Wilder by exploring a variety of his films against the backdrop of the social and cultural movements which informed his body of work, seeking a perspective from a selection of Billy Wilder’s corpus of films as they are risen from and relate to American culture and an appreciation of good cinematic storytelling told by a master.



YOUR INSTRUCTOR: ROBERTA ROTMAN, M.A.



Roberta Rotman is retired after 16 years at Northwestern University, where she was the Director of Undergraduate Programs in the Radio/TV/Film Department of the School of School of Communication, teaching courses in that department and for the School of Professional Studies. Prior to joining the faculty at Northwestern, she taught at the University of Pennsylvania for 13 years, as well as in the Penn-in-London program and at Marymount Manhattan College in New York. Her scholarly work and teaching mainly focus on the transformation of literary works into the visual and performing arts of film and theatre. This emphasis flows from her earlier work as a professional actor in Chicago and her graduate degree in English Literature from the University of Pennsylvania. Her interests also include the portrayal on film of other forms of media and the cultural implications of those views over time. In her research she has explored novel-to-film translation, audience reception of plays in performance, dramatization of history on screen and stage, cross-dressing and gender bending in film and theatre, and the tension between text and music in the early English opera libretto.

TUESDAYS, APRIL 23RD THROUGH MAY 28TH

3PM ALASKA | 4PM PACIFIC | 5PM MOUNTAIN | 6PM CENTRAL | 7PM EASTERN

- Live Discussion 1, Tuesday, April 23
- Live Discussion 2, Tuesday, April 30
- Live Discussion 3, Tuesday, May 07
- Live Discussion 4, Tuesday, May 14
- Live Discussion 5, Tuesday, May 21
- Live Discussion 6, Tuesday, May 28

For more information contact: