

Double Indemnity James M Cain Myecomore

This book considers a recurrent figure in American literature: the solitary white man moving through urban space. The descendent of Nineteenth-century frontier and western heroes, the figure re-emerges in 1930-50s America as the 'tough guy'. The Street Was Mine looks to the tough guy in the works of hardboiled novelists Raymond Chandler (The Big Sleep) and James M. Cain (Double Indemnity) and their popular film noir adaptations. Focusing on the way he negotiates racial and gender 'otherness', this study argues that the tough guy embodies the promise of an impervious white masculinity amidst the turmoil of the Depression through the beginnings of the Cold War, closing with an analysis of Chester Himes, whose Harlem crime novels (For Love of Imabelle) unleash a ferocious revisionary critique of the tough guy tradition.

A revisit of the 1950s classic that inspired Orson Welles's film Touch of Evil Assistant District Attorney Mitch Holt suspects the wrong people have been arrested in the murder of Rudy Linneker. But if it wasn't Linneker's daughter and her fiance, who was it? And why do two of the city's most decorated and beloved cops look like they're not shooting straight? If they've planted evidence in this case, what else are they guilty of in the past?

A starlet comes to Reno to start a new life—and end her old one forever Sylvia Shoreham's Hollywood dreams came true long ago. Critically beloved for her beauty, talent, and style, she was on her way to international stardom when a bad contract committed her to seven years of trashy comedies and half-baked melodramas. Her marriage to her producer husband has become a rotten, loveless sham, so Sylvia's silver screen life verges on a nightmare. To escape her celluloid hell, she's got only one option: Forget Hollywood. It's time for a Reno vacation. She comes to Nevada hoping for a divorce from her husband, Vicki, and an end to her contract, but the ugly side of the business follows her. To protect herself from Vicki, she enlists Nevada's biggest Sylvia Shoreham fan. He's six feet tall, strong as a mule, and just happens to be Reno's sheriff. When her divorce turns into a war, this Hollywood icon will be glad to have him on her side.

In Mildred Pierce, noir master James M. Cain creates a novel of acute social observation and devastating emotional violence, with a heroine whose ambitions and sufferings are never less than recognizable. Mildred Pierce had gorgeous legs, a way with a skillet, and a bone-deep core of toughness. She used those attributes to survive a divorce and poverty and to claw her way out of the lower middle class. But Mildred also had two weaknesses: a yen for shiftless men, and an unreasoning devotion to a monstrous daughter.

Badge of Evil

Serenade, Love's Lovely Counterfeit, The Butterfly

A Novel

Cain X 3; three novels by James M. Cain: The postman always rings twice, Mildred Pierce, and Double indemnity. With a new introd. by Tom Wolfe

The Postman Always Rings Twice

Following her husband's death in a suspicious car accident, beautiful young widow Joan Medford is forced to take a job serving drinks in a cocktail lounge to make ends meet and to have a chance of regaining custody of her young son. At the job she encounters two men who take an interest in her, a handsome young schemer who makes her blood race and a wealthy but unwell older man who rewards her for her attentions with a \$50,000 tip and an unconventional offer of marriage... The last, lost crime novel by one of the greatest noir novelists of all time, author of Mildred Pierce, Double Indemnity, and The Postman Always Rings Twice. Now published for the very first time - including an afterword by editor Charles Ardai!

A novel of a privileged young man's twisting, troubled journey through Depression-era America, by the author of Mildred Pierce. From birth, Jack Dillon is a golden child. Blessed with blond locks, glittering eyes, and a perfect voice, he is the most popular child singer in Baltimore. But when puberty robs him of his voice and the stock market wipes out his family fortune, Jack is forced to rebuild. Over the next fifteen years, Jack will see it all. From Maryland to California and back again, he will become a football star, a soldier, and a tramp. Through it all, he never loses his eye for beauty, or his hunger for a woman he has known since childhood. To find happiness in the face of the Depression, Jack will have to remember that no matter how the world has changed him, part of his soul remains as pure as the first note he sang.

A Union army invalid meets a comely Louisiana rebel and never looks back The Union has captured New Orleans, and Bill Cresap has come to reap the profits. A school friend has a line on some easy money, and Cresap is eager to turn carpetbagger. But when he lands in the Crescent City, still nursing a leg wound from Chancellorsville, he finds that his friend has vanished and taken their start-up capital with him. Just when despair threatens to overpower him, Mignon Fournet arrives to overwhelm him instead. A Creole widow with rebel sympathies and hopeful eyes, she has come to Cresap in desperate need. The army has arrested her father and she will do whatever it takes to find out where he's detained and what he's charged with. She begs Cresap to use his army connections to find him. Cresap soon discovers that Mignon's father shipped supplies to the Confederate commander; he could pay for treason with his life. Dazzled by the flirtatious Mignon, Cresap agrees to help free him. Although the veteran's army days are behind him, his war is just starting to heat up.

A Confederate spy risks his life to win the heart of a fallen woman Early in the Civil War, the Confederacy sends Roger Duval to Sacramento, to keep an eye on the situation in California in hopes of turning the Western territory towards the Southern cause. It's a plush assignment, well out of the line of fire, but Duval hasn't been there long before he comes into mortal danger. On a swim in the Sacramento River, he gets knocked on the head by a paddleboat, and is drowning in the muck when Morina, a quick-witted woman of the night, tosses him a rope. Suffocated by instant, irresistible love, Roger follows Morina to her home turf: Virginia City, Nevada. For the miners, gamblers, and gunfighters who populate this hardscrabble town, her price is negotiable. But for a man in love, she charges a thousand dollars. Roger will sacrifice body, mind, and soul to get that money—but will his sacrifice be enough to make her love him?

Career in C Major

Dark City

Huffed Masculinity. The Female Threat in Cain's "Double Indemnity"

White Masculinity in Hardboiled Fiction and Film Noir

Dead Man

Seventeen hardboiled crime stories from the “poet of the tabloid murder” and author of Double Indemnity (Edmund Wilson). They call him Lucky—but he has never had a lucky day in his life. A nineteen-year-old hobo just starting to ride the rails, he is hiding in the coal car when the railroad detective comes through. They get into a scuffle, and Lucky’s hand finds a railroad spike. Before he knows it, he has smashed the investigator’s head and shoved him out of the car. If he hurries, if he’s lucky, he will get back to Los Angeles in time to establish an alibi, burn his clothes, and avoid the electric chair. But as Lucky will discover, the deadliest threat is lurking within his own mind. “Dead Man” is just one of the outstanding stories included in this volume. The author of some of the most hard-boiled prose ever written, James M. Cain understood fear in all its forms—and knew better than anyone the terror of a killer on the run.

Seminar paper from the year 2016 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Koblenz-Landau, language: English, abstract: "Double Indemnity" was first published in 1935 and affirmed James M. Cain's status as a novelist. By reading it, one can learn why, but that is not the only observation that can be made. It is noticeable that Phyllis, the Femme Fatale of the story, constantly oversteps the boundaries of her gender, thus posing a threat to men. The question that started this Term Paper was: How much of a threat to patriarchal masculinity is Phyllis and is this threat contained? The thesis is that Phyllis subverts patriarchal masculinity in two spheres, the business sphere and the domestic sphere and by doing this, threatens it. The goal is to look at several instances where she does it and deduct if the threat she poses is contained or not. In order to prove this thesis, a very short overview of the concept of sex and gender will be given which is a basic concept in cultural studies and needed when moving on to discuss masculinity during the 1930s. This will be followed by a look at the term hard-boiled fiction as it was perceived back then and the main character and the femme fatale of said genre. The literary analysis consists of a look at the world itself by using Huff's casino metaphor, a closer look at Phyllis's and Mr. Nirdlinger's relationship, concluded with Phyllis's motivation. Based on the theory and the analysis, it will be discussed if the female threat is contained or not and an outlook will be given. On every level -- writing, direction, acting -- Double Indemnity (1944) is a triumph and stands as one of the greatest achievements in Billy Wilder's career. Adapted from the James M. Cain novel by director Wilder and novelist Raymond Chandler, it tells the story of an insurance salesman, played by Fred MacMurray, who is lured into a murder-for-insurance plot by Barbara Stanwyck, in an archetypal femme fatale role. From its grim story to its dark, atmospheric lighting, Double Indemnity is a definitive example of World War II-era film noir. Wilder's approach is everywhere evident: in the brutal cynicism the film displays, the moral complexity, and in the empathy we feel for the killers. The film received almost unanimous critical success, garnering seven Academy Award nominations. More than fifty years later, most critics agree that this classic is one of the best films of all time. The collaboration between Wilder and Raymond Chandler produced a masterful script and some of the most memorable dialogue ever spoken in a movie. This facsimile edition of Double Indemnity contains Wilder and Chandler's original -- and quite different -- ending, published here for the first time. Jeffrey Meyers's introduction contextualizes the screenplay, providing hilarious anecdotes about the turbulent collaboration, as well as background information about Wilder and the film's casting and production.

Farewell, My Lovely is a classic novel by Raymond Chandler, the master of hard-boiled crime. Eight years ago Moose Malloy and cute little redhead Velma were getting married - until someone framed Malloy for armed robbery. Now his stretch is up and he wants Velma back. PI Philip Marlow meets Malloy one hot day in Hollywood and, out of the generosity of his jaded heart, agrees to help him. Dragged from one smoky bar to another, Marlowe's search for Velma turns up plenty of dangerous gangsters with a nasty habit of shooting first and talking later. And soon what started as a search for a missing person becomes a matter of life and death . . . 'Anything Chandler writes about grips the mind from the first sentence' Daily Telegraph 'One of the greatest crime writers, who set standards others still try to attain' Sunday Times 'Chandler is an original stylist, creator of a character as immortal as Sherlock Holmes' Anthony Burgess Best-known as the creator of the original private eye, Philip Marlowe, Raymond Chandler was born in Chicago in 1888 and died in 1959. Many of his books have been adapted for the screen, and he is widely regarded as one of the very greatest writers of detective fiction. His books include The Big Sleep, The Little Sister, Farewell, My Lovely, The Long Good-bye, The Lady in the Lake, Playback, Killer in the Rain, The High Window and Trouble is My Business.

James M. Cain

Mignon

A Wild Surge of Guilty Passion

A Comparison

The Institute

All three books are written with an enduring view of the dark corners of the American psyche. Cain hammered high art out of the crude matter of betrayal, bloodshed, and perversity.

A collection of stories, both early and late, that show how Mystery Writers of America Grand Master James M. Cain made his name There is a hungry tiger loose in the house, and that is not good news for anyone. A jealous husband let the animal out of his cage hoping he would eat his wife alive, but tigers aren't used to taking orders. This jungle cat will get his meal, and he doesn't care where it comes from. “The Baby in the Icebox” begins with a murdered wildcat and ends with a dead human—and what comes in between is some of the most striking prose James M. Cain ever put to paper. It is one of the first stories this master of crime fiction ever wrote, and it shows all the hallmarks of the novels that would later make him famous—namely Double Indemnity and The Postman Always Rings Twice. The tales in this collection are short, but Cain never needed more than a few pages to thrill.

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Würzburg (Neuphilologisches Institut), course: Film Noir and Literature (Hauptseminar), language: English, abstract: In 1927, a woman named Ruth Snyder and a man named Judd Gray were sentenced to death by the electric chair, because they murdered the husband of Ruth, Albert Snyder. They murdered him for a 48,000\$ life insurance with a double indemnity clause in it. Both of them also had an affair before they decided to murder Ruth's husband. Judd Gray was a corset salesman. Present to the trial was James M. Cain, at that time working as a reporter. Many believe that this case gave Cain the idea for one of his most famous novels, Double Indemnity. Several signs lead to that conclusion. First of all Ruth was unhappily married and began an affair with a salesman. Secondly her husband had already been married once, before he married Ruth, but his first wife died of pneumonia. Furthermore, the two of them had a daughter named Lorraine, who shares the same first two letters in her name with the Lola in Double Indemnity, daughter of Mr. and Ms. Nirdlinger. Moreover Ruth's husband was killed for the money of his life insurance, which contained a double indemnity clause. And last but not least they tried to disguise the murder as an accident, to collect on the double indemnity (see www.examiner.com). Many say that Double Indemnity was one of Cain's masterpieces, and it was made into a movie, which was named after the novel. It is even said, by some, to have heavily influenced the roman noir genre, as the movie is said to have had a great impact on the film noir genre (see Skenazy, 34/134; Marling, 263). The aim of this term paper is not to give an overview of what is roman, or film noir. It is just going to point out one specific feature of both of the genres, and will try to give an explanation what makes this feature so special. The feature spoken of is the point of view (or perspective, or focalisation). First, there will be the chapters two and three concerning the theoretical background of point of view in novels and screenplays. This will be done rather briefly and roughly, because this term paper is focused more on the effect of the point of view than the way it is structured. Chapters four and five then go into detail on the point of view in Double Indemnity, novel and screenplay. Over the course of these two chapters, two special effects will be highlighted, the 'Foreshadowing' and the way in which the reader's, or the audience's estimation of the characters is influenced. This is followed in the last chapter by a conclusion.

While slinging hash in a diner, a would-be Cinderella meets her Prince Charming Carrie Selden is not at all like the woman you’ve read about in the papers. Though she was raised in an orphanage, she isn’t an orphan. She didn’t finish high school until she was nineteen, but that was because she was working as a waitress, not because she was slow. And though she’s very cunning, well, she’s no femme fatale. But her beauty . . . oh yes, her beauty is everything you’ve heard. At twenty-one, she takes her savings and moves to New York City, landing a job at a diner called Karb’s, at the bottom rung of the restaurant chain’s tall corporate ladder. Though she makes minimum wage, Carrie is savvy, and it isn’t long before she starts to climb. When her coworkers unionize, they choose her as president, and from there, the sky is the limit. But just as the union gets underway, she meets a mysterious intellectual named Grant—who will either help her rise to the top, or drag her straight down to hell.

Past All Dishonor

From The Postman Always Rings Twice, Double Indemnity, Mildred Pierce, and Selected Stories

We Spread

Hollywood's Revisioning of James M. Cain's Double Indemnity

The Complete Screenplay

A true crime masterpiece, and highly acclaimed 1940s movie 'DOUBLE INDEMNITY is among the finest of all American novels, regardless of genre or style' LA TIMES 'Cain is the master' Tom Wolfe DOUBLE INDEMNITY is the classic tale of an evil woman motivated by greed who corrupts a weak man motivated by lust. Walter Huff is an insurance investigator like any other until the day he meets the beautiful and dangerous Phyllis Nirdlinger and falls under her spell. Together they plot to kill her husband and split the insurance. It'll be the perfect murder . . .

In this powerful tale of guilt, a short story from James M. Cain's The Postman Always Rings Twice, Double Indemnity, Mildred Pierce, and Selected Stories, a desperate man is driven to the edge of madness after he accidentally kills a railroad detective. As the murderer works to get his alibi straight, he soon discovers that the prick of his own conscience is just as oppressive as the long arm of the law. A Vintage Short.

"Every time Laura Lippman comes out with a new book, I get chills because I know I am back in the hands of the master. She is simply a brilliant novelist, an unflinching chronicler of life in America right now, and Sunburn is her dark, gleaming noir gem. Read it." -Gillian Flynn, #1 New York Times bestselling author of Gone Girl New York Times bestselling author Laura Lippman returns with a superb novel of psychological suspense about a pair of lovers with the best intentions and the worst luck: two people locked in a passionate yet uncompromising game of cat and mouse. But instead of rules, this game has dark secrets, forbidden desires, inevitable betrayals—and cold-blooded murder. One is playing a long game. But which one? They meet at a local tavern in the small town of Belleville, Delaware. Polly is set on heading west. Adam says he’s also passing through. Yet she stays and he stays—drawn to this mysterious redhead whose quiet stillness both unnerves and excites him. Over the course of a punishing summer, Polly and Adam abandon themselves to a steamy, inexorable affair. Still, each holds something back from the other—dangerous, even lethal, secrets. Then someone dies. Was it an accident, or part of a plan? By now, Adam and Polly are so ensnared in each other’s lives and lies that neither one knows how to get away—or even if they want to. Is their love strong enough to withstand the truth, or will it ultimately destroy them? Something—or someone—has to give. Which one will it be? Inspired by James M. Cain’s masterpieces The Postman Always Rings Twice, Double Indemnity, and Mildred Pierce, Sunburn is a tantalizing modern noir from the incomparable Laura Lippman.

A new kind of film emerged from Hollywood in the early 1940s, thrillers that derived their plots from the hard-boiled school of crime fiction but with a style all their own. Appearing in 1944, 'Double Indemnity 'was a key film in the definition of the genre that came to be known as film noir. Its script creates two unforgettable criminal characters: the cynically manipulative Phyllis Dietrichson (Barbara Stanwyck) and the likeable but amoral Walter Neff (Fred MacMurray). Billy Wilder's brilliant direction enmeshes them in chiaroscuro patterns, the bright California sun throwing shadows of venetian blinds across dusty rooms, shafts of harsh lamplight cutting through the night. Richard Schickel traces in fascinating detail the genesis of the film: its literary origins in the crime fiction of the 1930s, the difficult relations between Wilder and his scriptwriter Raymond Chandler, the casting of a reluctant Fred MacMurray, the late decision to cut from the film the expensively shot final sequence of Neff's execution. This elegantly written account, copiously illustrated, confirms a new the status of 'Double Indemnity' as an undisputed classic.

The Street Was Mine

Galatea

Disabling Cain

The Five Great Novels of James M. Cain

And Other Short Fiction

For the love of a beautiful waitress, a meat salesman will turn butcher Clay Lockwood enters the Portico with corned beef on his mind. He’s a top distributing executive with Grant’s Meats, and the contract with the Portico restaurant chain is only the latest in a long line of boardroom coups. He comes for lunch, and eats his fill of his company’s beef, but leaves with an entirely different hunger gnawing at his gut—a volcanic passion that will tear him apart. The hostess’s name is Sally Alexis, a magician’s wife whose rough-hewn charm mesmerizes this magnate of meat. She rebuffs his first pass, but calls him up later, to explain her situation and plead for tenderness. Although her marriage is miserable, she’s won’t leave her husband because she wants to secure an inheritance for her little boy. As the lovers get closer, Lockwood becomes an amateur illusionist himself, focusing on one very particular trick—how to make a magician disappear.

Out of jail and back at work, a boxing trainer finds a woman worth fighting for It took some doing, but Duke Webster is out of prison. Val Valenty arranged the parole, and now the onetime boxing coach is his puppet, breaking his back on Valenty’s farm in exchange for a pittance. But Valenty is about to find out that boxing men never take orders without a scrap. The trouble starts when Webster meets Valenty’s wife. A barrel-shaped woman whose extreme weight makes her old before her time, Holly stays fat on Valenty’s cooking—meat, potatoes, and endless gravy. Webster puts her on a diet, slimming her down the way he would an over-the-hill pro in search of a comeback. But as her waistline shrinks and her beauty emerges, Valenty gets jealous—putting them on course for a bloody confrontation where only the hungry will survive.

An amoral young tramp. A beautiful, sullen woman with an inconvenient husband. A problem that has only one grisly solution--a solution that only creates other problems that no one can ever solve. First published in 1934 and banned in Boston for its explosive mixture of violence and eroticism, The Postman Always Rings Twice is a classic of the roman noir. It established James M. Cain as a major novelist with an unsparing vision of America's bleak underside, and was acknowledged by Albert Camus as the model for The Stranger.

From a famous tough-guy writer, a collection of shockingly funny stories Ever since she got married, Doris has regretted giving up her singing career. After years of domestic drudgery, she decides to take one last crack at becoming an opera singer, even if it means sacrificing everything for the sake of her dream. Her contractor husband is fully supportive, having no idea that the family’s true musical genius isn’t Doris—it’s him. In this and other stories in Career in C Major, James M. Cain shows off a light comedic touch that will surprise readers who are familiar only with his crime novels The Postman Always Rings Twice and Double Indemnity. But Cain had been publishing funny stories, articles, and satire since his early days as a reporter for H. L. Mencken’s Baltimore Sun, and was just as comfortable writing about singers as he was about killers. This collection of Cain’s lighter work shows that if an author is tough it doesn’t mean he can’t crack a smile.

The Cocktail Waitress

Death of a Bookseller

Sunburn

Mildred Pierce

The Butterfly

An academic looking for money finds a woman and trouble instead Professor Lloyd Palmer loves a good biography. His fantasy is to start an institute to teach young scholars the biographical arts, and it will take old money to make his dreams come true. Around Washington, the oldest money is found not in the District, but in Delaware, a land of wealth so astonishing that even the Du Ponts are considered nouveau riche. But when the professor

goes to Wilmington, he comes away not with old money, but young trouble. Her name is Hortense Garrett. She is his benefactor's wife, a twenty-something beauty trapped in an unhappy marriage, whose good looks conceal the most cunning mind this side of the Potomac. She needs a ride to Washington, and Lloyd offers to give her a lift. They've barely left Delaware before he falls for her. By the time they hit the Beltway, his biography will be in her hands.

From the acclaimed author of *Atticus and Mariette* in *Ecstasy* comes a stylish novel set in the hard-drinking, fast-living New York City of the Jazz Age that follows two lovers in a torrid affair on an arc of murder and sexual self-destruction. Based on a real case whose lurid details scandalized Americans in 1927 and sold millions of newspapers, acclaimed novelist Ron Hansen's latest work is a tour de force of erotic tension and looming violence. Trapped in a loveless marriage, Ruth Snyder is a voluptuous, reckless, and altogether irresistible woman who wishes not only to escape her husband but that he die—and the sooner the better. No less miserable in his own tedious marriage is Judd Gray, a dapper corset-and-brassiere salesman who travels the Northeast peddling his wares. He meets Ruth in a Manhattan diner, and soon they are conducting a white-hot affair involving hotel rooms, secret letters, clandestine travels, and above all, Ruth's increasing insistence that Judd kill her husband. Could he do it? Would he? What follows is a thrilling exposition of a murder plan, a police investigation, the lovers' attempt to escape prosecution, and a final reckoning for both of them that lays bare the horror and sorrow of what they have done. Dazzlingly well-written and artfully constructed, this impossible-to-put-down story marks the return of an American master known for his elegant and vivid novels that cut cleanly to the essence of the human heart, always and at once mysterious and filled with desire.

This revised and expanded edition of *Eddie Muller's Dark City* is a film noir lover's bible, taking readers on a tour of the urban landscape of the grim and gritty genre in a definitive, highly illustrated volume. *Dark City* expands with new chapters and a fresh collection of restored photos that illustrate the mythic landscape of the imagination. It's a place where the men and women who created film noir often find themselves dangling from the same sinister heights as the silver-screen avatars to whom they gave life. Eddie Muller, host of *Turner Classic Movies' Noir Alley*, takes readers on a spellbinding trip through treacherous terrain: Hollywood in the post-World War II years, where art, politics, scandal, style -- and brilliant craftsmanship -- produced a new approach to moviemaking, and a new type of cultural mythology.

Penny, an artist, has lived in the same apartment for decades, surrounded by the artifacts and keepsakes of her long life. She is resigned to the mundane rituals of old age, until things start to slip. Before her longtime partner passed away years earlier, provisions were made, unbeknownst to her, for a room in a unique long-term care residence, where Penny finds herself after one too many "incidents." Initially, surrounded by peers, conversing, eating, sleeping, looking out at the beautiful woods that surround the house, all is well. She even begins to paint again. But as the days start to blur together, Penny - with a growing sense of unrest and distrust - starts to lose her grip on the passage of time and on her place in the world. Is she succumbing to the subtly destructive effects of aging, or is she an unknowing participant in something more unsettling? At once compassionate and uncanny, told in spare, hypnotic prose, Iain Reid's genre-defying third novel explores questions of conformity, art, productivity, relationships, and what, ultimately, it means to grow old. 'I loved this book and couldn't put it down - a deeply gripping, surreal and wonderfully mysterious novel. Not only has Reid given us a brilliant page turner, but a profoundly moving meditation on life and art, death and infinity. Reid is a

master' Mona Awad, author *13 Ways of Looking at a Fat Girl* and *All's Well*

The Effect of the Point of View in "Double Indemnity", Novel and Screenplay

The Magician's Wife

The Moth

And Other Fiction

Farewell, My Lovely

A "superb fantasy saga" (Helene Wecker) of martial arts and magic, about what happens when a prophesied hero is not the chosen one after all—but has to work with a band of unlikely allies to save the kingdom anyway, from the #1 New York Times bestselling author of *The Lives of Tao* "An ambitious and touching exploration of disillusionment in faith, tradition, and family—a glorious reinvention of fantasy and wuxia tropes."—Naomi Novik, New York Times bestselling author of *A Deadly Education* So many stories begin the same way: With a prophecy. A chosen one. And the inevitable quest to slay a villain, save the kingdom, and fulfill a grand destiny. But this is not that kind of story. It does begin with a prophecy: A child will rise to defeat the Eternal Khan, a cruel immortal god-king, and save the kingdom. And that prophecy did anoint a hero, Jian, raised since birth in luxury and splendor, and celebrated before he has won a single battle. But that's when the story hits its first twist: The prophecy is wrong. What follows is a story more wondrous than any prophecy could foresee, and with many unexpected heroes: Taishi, an older woman who is the greatest grandmaster of magical martial arts in the kingdom but who thought her adventuring days were all behind her; Sali, a straitlaced warrior who learns the rules may no longer apply when the leader to whom she pledged her life is gone; and Qisami, a chaotic assassin who takes a little too much pleasure in the kill. And Jian himself, who has to find a way to become what he no longer believes he can be—a hero after all.

DOUBLE INDEMNITY is the classic tale of an evil woman motivated by greed who corrupts a weak man motivated by lust. Walter Huff is an insurance investigator like any other until the day he meets the beautiful and dangerous Phyllis Nirdlinger and falls under her spell. Together they plot to kill her husband and split the insurance. It ll be the perfect murder THE AUTHOR James M. Cain was born in Annapolis, Maryland, in 1892. Having served in the US Army in World War I, he became a journalist in Baltimore and New York in the 1920's. He later worked as a screenwriter in Hollywood. Cain died in 1977.

James M. Cain, virtuoso of the roman noir, gives us a tautly narrated and excruciatingly suspenseful story in *Double Indemnity*, an X-ray view of guilt, of duplicity, and of the kind of obsessive, loveless love that devastates everything it touches. Walter Huff was an insurance salesman with an unfailing instinct for clients who might be in trouble, and his instinct led him to Phyllis Nirdlinger. Phyllis wanted to buy an accident policy on her husband. Then she wanted her husband to have an accident. Walter wanted Phyllis. To get her, he would arrange the perfect murder and betray everything he had ever lived for.

Three by Cain

Sinful Woman

The Art of Prophecy

Double Indemnity

The Baby in the Icebox