

ROBERT WISE

A Bio-Bibliography

Frank Thompson

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Robert Wise A Bio Bibliography:

Robert Wise Frank Thompson,1995-01-24 The first book length study of the career of the director of such classic films as The Day the Earth Stood Still West Side Story and The Sound of Music this volume combines thorough cast and crew credits critical responses awards and nominations production notes and comments from the director himself resulting in a unique overview of a remarkable career In addition a complete annotated bibliography of all books articles and interviews by or about Wise is included An interesting feature is the examination of many of his unproduced projects Wise s career began with RKO as an editor for such films as Citizen Kane 1941 and The Magnificent Ambersons 1942 when he then stepped in for director Gunther von Fritsch to complete Curse of the Cat People 1944 At 20th Century Fox Wise directed The Day the Earth Stood Still 1951 Somebody Up There Likes Me 1956 and Run Silent Run Deep 1958 West Side Story 1961 which Wise codirected with choreographer Jerome Robbins marked the beginning of the third phase of his career a period marked by mammoth productions that met with overwhelming approval commercially and critically West Side Story Audrey Rose 1977

Robert Wise Frank Thompson,1995-01-24 The first book length study of the career of the director of such classic films as The Day the Earth Stood Still West Side Story and The Sound of Music this volume combines thorough cast and crew credits critical responses awards and nominations production notes and comments from the director himself resulting in a unique overview of a remarkable career In addition a complete annotated bibliography of all books articles and interviews by or about Wise is included An interesting feature is the examination of many of his unproduced projects Wise s career began with RKO as an editor for such films as Citizen Kane 1941 and The Magnificent Ambersons 1942 when he then stepped in for director Gunther von Fritsch to complete Curse of the Cat People 1944 At 20th Century Fox Wise directed The Day the Earth Stood Still 1951 Somebody Up There Likes Me 1956 and Run Silent Run Deep 1958 West Side Story 1961 which Wise codirected with choreographer Jerome Robbins marked the beginning of the third phase of his career a period marked by mammoth productions that met with overwhelming approval commercially and critically West Side Story Audrey Rose 1977

The Films of Robert Wise Richard C. Keenan,2007-08-22 From his early days as a film editor at RKO studios where he helped Orson Welles shape Citizen Kane to his success as a director and producer of musical blockbusters of the 1960s Robert Wise had a long and illustrious film career Unlike contemporaries such as Alfred Hitchcock John Ford or Howard Hawks however Wise s films lack any clearly discernible characteristics to signify his work There are few striking camera angles or visual flourishes that might distract from the primary obligation to present the story And like Hawks Wise never specialized in one or two genres but brought his directing skills to all manner of films His work as a director resists auteur categorization and that is a chief reason why some critics have been unduly negative in their consideration of his work In The Films of Robert Wise Richard Keenan examines the nearly forty features that represent the director s career from Curse of the Cat People in 1944 to A Storm in Summer 2001 the only television production Wise ever directed Keenan offers a

reappraisal of Wise's films so that the true quality of his work can be better appreciated. Keenan argues that if there was a flaw in Robert Wise as a director it was that he lacked the ego and temperament of the artist which was not necessarily a flaw at all. Indeed, Wise was a conscientious craftsman who saw his work not primarily as a vehicle for his own ideas and visual style but as an opportunity to present narrative that quite simply engages, informs, and entertains. It was this perspective that helped produce a number of memorable films over the years, including the gritty noir *Born to Kill*, the one-two punch of *The Set Up* and *Somebody Up There Likes Me*, the sci-fi prophecy *The Day the Earth Stood Still*, and the gripping indictment of capital punishment *I Want to Live*. Classics all. Wise also won a pair of Oscars for two of the most memorable, not to mention successful, musicals of all time: *West Side Story* and *The Sound of Music*. Drawing on more than 30 hours of interviews with Wise as well as additional interviews with a number of his collaborators, Keenan offers a welcome reassessment of the director's work. In his analysis of each film, Keenan reveals both Wise the craftsman and the artist. In doing so, *The Films of Robert Wise* finally confers upon this underappreciated director the recognition he deserves. Robert Wise

Wes D. Gehring, 2012. Born in Winchester, Indiana, Robert Wise spent much of his youth sitting in darkened movie theaters, enthralled by the swashbuckling heroics of screen legend Douglas Fairbanks Sr. Through these viewings, Wise developed a passion for film, a passion he followed for the rest of his life, making movies in Hollywood. Nationally known film historian Wes D. Gehring explores Wise's life from his days in the Hoosier State to the beginning of his movie career at RKO studios, working as the editor of Orson Welles's classic movie *Citizen Kane*. Wise is best known for producing and directing two of the most memorable movie musicals in cinema history: *West Side Story*, co-director Jerome Robbins, and *The Sound of Music*, for which he won four Academy Awards, two Best Picture and Best Directors Oscars. But as Gehring notes, other than Howard Hawks, Wise was arguably Hollywood's most versatile director of various celebrated genre films. **Historical Dictionary of Crime Films**

Geoff Mayer, 2012-09-13. The *Historical Dictionary of Crime Films* covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an **Historical Dictionary of Film Noir**

Andrew Spicer, 2010-03-19. Film noir, literally "black cinema," is the label customarily given to a group of black and white American films, mostly crime thrillers, made between 1940 and 1959. Today, there is considerable dispute about what are the shared features that classify a noir film and therefore which films should be included in this category. These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category, and therefore its existence and features cannot be established through reference to trade documents. The *Historical Dictionary of Film Noir* is a comprehensive guide that ranges from 1940 to present-day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel, actors, cinematographers, composers, directors, producers, set

designers and writers themes issues influences visual style cycles of films e g amnesiac noirs the representation of the city and gender other forms comics graphic novels television and videogames and noir s presence in world cinema It is an essential reference work for all those interested in this important cultural phenomenon

A Companion to Ancient Greece and Rome on Screen Arthur J. Pomeroy, 2017-08-07 A comprehensive treatment of the Classical World in film and television A Companion to Ancient Greece and Rome on Screen closely examines the films and TV shows centered on Greek and Roman cultures and explores the tension between pagan and Christian worlds Written by a team of experts in their fields this work considers productions that discuss social settings as reflections of their times and as indicative of the technical advances in production and the economics of film and television Productions included are a mix of Hollywood and European spanning from the silent film era though modern day television series and topics discussed include Hollywood politics in film soundtrack and sound design high art and low art European art cinemas and the ancient world as comedy Written for students of film and television as well as those interested in studies of ancient Rome and Greece A Companion to Ancient Greece and Rome on Screen provides comprehensive current thinking on how the depiction of Ancient Greece and Rome on screen has developed over the past century It reviews how films of the ancient world mirrored shifting attitudes towards Christianity the impact of changing techniques in film production and fascinating explorations of science fiction and technical fantasy in the ancient world on popular TV shows like Star Trek Babylon 5 Battlestar Galactica and Dr Who

The Musical William Everett, 2011-06-02 The musical whether on stage or screen is undoubtedly one of the most recognizable musical genres yet one of the most perplexing What are its defining features How does it negotiate multiple socio cultural economic spaces Is it a popular tradition Is it a commercial enterprise Is it a sophisticated cultural product and signifier This research guide includes more than 1 400 annotated entries related to the genre as it appears on stage and screen It includes reference works monographs articles anthologies and websites related to the musical Separate sections are devoted to sub genres such as operetta and megamusical non English language musical genres in the U S traditions outside the U S individual shows creators performers and performance The second edition reflects the notable increase in musical theater scholarship since 2000 In addition to printed materials it includes multimedia and electronic resources

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2002-04-12 Diese kommentierte Bibliographie ist auch im internationalen Vergleich konkurrenzlos Sie gibt Wissenschaftler innen Studierenden und Journalist innen zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Vorgestellt werden Publikationen aus folgenden Rubriken Nachschlagewerke Filmgeschichte Genres Spezialthemen Nationale Kinematographien Theorie Kritik Politik Wirtschaft Recht und Fernsehen Video Multimedia Neben aktuellen Titeln darunter auch Lexika auf CD Rom wird auf historische Standardwerke verwiesen Der Schwerpunkt liegt auf deutsch und englischsprachigen Titeln erfasst werden aber bei speziellen Themenbereichen auch Bücher in französischer italienischer und anderen Sprachen Den Rubriken vorangestellt

ist ein kurzer Überblick der den Forschungsstand knapp skizziert Innerhalb der Rubriken ist die Anordnung chronologisch Werke die mehrere Sachgebiete behandeln sind durch Querverweise leicht auffindbar Bei Titeln die in bearbeiteter oder erweiterter Form vorliegen bzw deren deutsche Ausgabe von der Originalausgabe abweichen wird die Editionsgeschichte kurz erläutert Die durchgängig englischen Kommentare zu den Werken informieren über die Thematik und den methodischen Ansatz Bei jedem Titel finden sich Angaben zu Umfang Abbildungen Filmographien Bibliographien Registern etc Ein internationales Beratergremium unterstützt die Autoren und gewährleistet die Zuverlässigkeit der Bibliographie *Patricia Neal* Stephen Michael Shearer, 2021-03-16 Major Motion Picture Adaptation Coming Soon The internationally acclaimed actress Patricia Neal 1926 2010 was a star on stage film and television for more than sixty years On Broadway she appeared in such lauded productions as Lillian Hellman's *Another Part of the Forest* winning the first Tony award In Hollywood she starred opposite the likes of John Wayne Paul Newman John Garfield and Gary Cooper in some thirty films She is perhaps best known for her portrayal of Alma Brown in *Hud* which earned her the 1963 Academy Award for Best Actress But there was much more to Neal's life She was born in Paducah Kentucky though she spent most of her childhood in Knoxville Tennessee For a time Neal became romantically involved with Gary Cooper her married costar in *The Fountainhead* In 1953 Neal wed famed children's author Roald Dahl a match that would bring her five children and thirty years of dramatic ups and downs At the pinnacle of her screen career Neal suffered a series of strokes which left her in a coma for twenty one days and *Variety* even ran a headline erroneously stating that she had died After a difficult recovery Neal returned to film acting earning a second Academy Award nomination for *The Subject Was Roses* 1968 She appeared in several television movie roles in the 1970s and 1980s and won a Golden Globe for Best Actress in a Dramatic TV Movie in 1971 for *The Homecoming* Adapted as a major motion picture filmed as *An Unquiet Life* starring Hugh Bonneville Keeley Hawes and Sam Heughan *Patricia Neal: An Unquiet Life* is the first critical biography detailing the actress's impressive film career and remarkable personal life Author Stephen Michael Shearer conducted numerous interviews with Neal her professional colleagues and her intimate friends and was given access to the actress's personal papers The result is an honest and comprehensive portrait of an accomplished woman who lived her life with determination and bravado **Saul Bass** Jan-Christopher Horak, 2014-11-18 Iconic graphic designer and Academy Award winning filmmaker Saul Bass 1920 1996 defined an innovative era in cinema His title sequences for films such as Otto Preminger's *The Man with the Golden Arm* 1955 and *Anatomy of a Murder* 1959 Alfred Hitchcock's *Vertigo* 1958 and *North by Northwest* 1959 and Billy Wilder's *The Seven Year Itch* 1955 introduced the idea that opening credits could tell a story setting the mood for the movie to follow Bass's stylistic influence can be seen in popular Hollywood franchises from the *Pink Panther* to *James Bond* as well as in more contemporary works such as Steven Spielberg's *Catch Me If You Can* 2002 and television's *Mad Men* The first book to examine the life and work of this fascinating figure *Saul Bass: Anatomy of Film Design* explores the designer's revolutionary career and his lasting impact on the entertainment

and advertising industries Jan Christopher Horak traces Bass from his humble beginnings as a self taught artist to his professional peak when auteur directors like Stanley Kubrick Robert Aldrich and Martin Scorsese sought him as a collaborator He also discusses how Bass incorporated aesthetic concepts borrowed from modern art in his work presenting them in a new way that made them easily recognizable to the public This long overdue book sheds light on the creative process of the undisputed master of film title design a man whose multidimensional talents and unique ability to blend high art and commercial imperatives profoundly influenced generations of filmmakers designers and advertisers *The Blind Date Guide to Dating* Frank Thompson,2011-04-01 Love watching car wrecks but don t want to be in one Then you will love *The Blind Date Guide to Dating* It s the book that covers everything you ever wanted to know about love dating and the hottest show on television today *The Making of Blind Date* Learn all about the show from how to get on it to the editing process to the writing of all your favorite characters such as Therapist Joe Sarcastic Sid Dr Date and Mr Mean Sexiest Hot Tub Moments Get a behind the scenes look at the favorite destination of all the crazy blind daters plus etiquette tips for when it s your turn Hint Make sure the bubbles are not your own What You Didn t See Because the dates don t stop when the cameras turn off we will show you the material that was just too hot for the networks *Hot Dating Tips* Great tips on how not to be as clueless but definitely have as much fun as the wild blind daters Therapist Joe That s right he is a real person and in his special sections he answers all the questions you wanted to know and some that you didn t about relationships from the one night stand to tying the knot *The Best and Worst of Blind Date* From love connections to blind date meltdowns all the crazy Blind Date moments that you can t look away from and can t believe happened [American Classic Screen Profiles](#) John C. Tibbetts,James M. Welsh,2010-08-12 First appearing in 1976 *American Classic Screen* was the publishing arm of The National Film Society Intended for scholars and general readers interested in films from the golden age of cinema and beyond the magazine ran for a decade and included original interviews profiles and articles that delved deep into the rich history of Hollywood Contributors to the magazine included noted academics in the area of film studies as well as independent scholars and authors eager to expand the world of cinema Since the periodical s demise however many of the essays and articles have been difficult to find at best and in some cases entirely unavailable In *American Classic Screen Profiles* editors John C Tibbetts and James M Welsh have assembled some of the most significant and memorable profiles written for the magazine over its ten year history This collection contains rare insights into some of the brightest stars of yesteryear as well as gifted filmmakers directors and craftsmen alike including Fatty Arbuckle Baby Peggy Warner Baxter Ralph Bellamy Beulah Bondi George M Cohan Cecil B DeMille Boris Karloff Jayne Mansfield Marilyn Monroe Eleanor Powell Robert Redford Mickey Rooney William Wellman and Natalie Wood This compendium of profiles recaptures the spirit and scholarship of that time and will appeal to both scholars and fans who have an abiding interest in the American motion picture industry **Genre-Busting Dark Comedies of the 1970s** Wes D. Gehring,2016-03-09 This examination of dark

comedies of the 1970s focuses on films which concealed black humor behind a misleading genre label *All That Jazz* 1979 is a musical about death hardly Fred and Ginger territory This masking goes beyond misnomer to a breaking of formula that director Robert Altman called anti genre Altman's *MASH* 1970 ridiculed the military establishment in general the Vietnam War in particular under the guise of a standard military service comedy The picaresque Western *Little Big Man* 1970 turned the bluecoats vs Indians formula upside down the audience roots for the Indians instead of the cavalry The book covers 12 essential films including *Harold and Maude* 1971 *Slaughterhouse Five* 1972 *One Flew Over the Cuckoo's Nest* 1975 and *Being There* 1979 with notes on *A Clockwork Orange* 1971 These films reveal a compounding complexity that reinforces the absurdity at the heart of dark comedy

The Gangster Film Ron Wilson, 2014-12-16 This volume examines the gangster film in its historical context with an emphasis on the ways the image of the gangster has adapted and changed as a result of socio cultural circumstances From its origins in Progressive era reforms to its use as an indictment of corporate greed the gangster film has often provided a template for critiquing American ideas and values concerning individualism success and business acumen The gangster genre has also been useful in critically examining race and ethnicity in American culture in terms of otherness Films studied include *Musketeers of Pig Alley* 1912 *The Racket* 1928 *The Captive City* 1952 *The Godfather Part Two* 1974 *Goodfellas* 1990 and *Killing Them Softly* 2012

Slow Fade to Black Richard B. Jewell, 2016-03-22 *Slow Fade to Black* completes Richard B Jewell's richly detailed two part history of the RKO film studio which began with *RKO Radio Pictures A Titan Is Born* published in 2012 This second volume charts the studio's fortunes which peaked during World War II declined in the postwar period and finally collapsed in the 1950s Drawing on hard to access archival materials Jewell chronicles the period from 1942 to the company's demise in 1957 Towering figures associated with the studio included Howard Hughes Orson Welles Charles Koerner Val Lewton Jane Russell and Robert Mitchum In addition to featuring an extraordinary cast of characters the RKO story describes key aspects of entertainment history Hollywood's collaboration with Washington film noir censorship HUAC the rise of independent film production and the impact of television on film Taken as a whole Jewell's two volume study represents the most substantial and insightful exploration of the Hollywood studio system to date

American Classic Screen Interviews John C. Tibbetts, James M. Welsh, 2010-07-23 First appearing in 1976 *American Classic Screen* was the publishing arm of The National Film Society Intended for scholars and general readers interested in films from the golden age of cinema and beyond the magazine ran for a decade and included original interviews profiles and articles that delved deep into the rich history of Hollywood Contributors to the magazine included noted academics in the area of film studies as well as independent scholars and authors eager to expand the world of cinema Since the periodical's demise however many of the essays and articles have been difficult to find at best and in some cases entirely unavailable In *American Classic Screen Interviews* editors John C Tibbetts and James M Welsh have assembled some of the most significant and memorable interviews conducted for the magazine over its ten year history This collection contains rare

conversations with some of the brightest stars of yesteryear as well as gifted filmmakers celebrated animators and highly revered historians including Fred Astaire Kevin Brownlow Frank Capra Stanley Donen Olivia DeHavilland Irene Dunne Joan Fontaine Friz Freleng Margaret Hamilton Winton C Hoch Henry King Mervyn Le Roy Fred MacMurray Glen MacWilliams Rouben Mamoulian Clarence Ducky Nash Paul Newman Hermes Pan Robert Preston and Jane Withers This compendium of interviews recaptures the spirit and scholarship of that time and will appeal to both scholars and fans who have an abiding interest in the American motion picture industry Dig Infinity! Oliver Trager,2002 He also worked with and or left his mark on the likes of Charlie Parker Dylan Sinatra Neal Cassady Ken Kesey George Harrison James Dean and Lenny Bruce

Will Cuppy, American Satirist Wes D. Gehring,2013-10-30 Back in the golden age of humor books late 1920s early 1950s when wits of the pantheon like Robert Benchley James Thurber and S J Perelman were producing their signature works there was another singular satirist who more than held his own with such fast company Will Cuppy 1884 1949 This factual funnyman s metier is dark comedy that flirts with nihilism His agenda is baldly stated in such classic Cuppy book titles as How to Be a Hermit 1929 How to Tell Your Friends from the Apes 1931 and The Decline and Fall of Practically Everybody 1950 This biography doubles as a critical study of a satirist whose shish kebabing of humanity was often done through the veiled anthropomorphic use of animals For a biographer Will Cuppy represents a treasure trove of possibilities He was a great humorist and most of his best work is still in print but until now he has never been the subject of a book length study His mesmerizingly complex and eccentric private life almost trumps the comic accomplishments of his public persona The Alamo Frank Thompson,2001-11-01 After two short weeks under siege the climactic battle of the Alamo lasted under an hour but its aftermath spawned a legend The Alamo A Cultural History explores the transformation of the fort from its 1718 inception as a Franciscan mission to its current status as a tourist attraction historical monument and international symbol of freedom

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