

LOST



FILMS

of the

FIFTIES

DOUGLAS

ABODE



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Lost Films Of The Fifties The Citadel Press Film Series

Wheeler Winston Dixon



Lost Films Of The Fifties The Citadel Press Film Series:

Lost Films of the Fifties Douglas Brode, 1988 How do you define forgotten A lost film to my mind is a movie that has yet to evolve as a cult film but which has the potential to One rule of thumb in compiling the hundred films I write about here and the selection process was a long painful one was that I would severely limit the number of films featuring big stars I put a high priority on emphasizing movies that ought to be anthologized but which probably never would unless I included them here from Introduction *1950s Science Fiction Films and 9/11* Melvin E. Matthews, 2007 1950s Cold War era monsters meet 21st century terrorists this exploration of sci fi movies examines the similarities and differences between the political environment and popular culture of two eras This examination and appreciation of 1950s science fiction films includes behind the scenes tales about their production and many quotes from those who produced and starred in the films The author draws parallels between the Cold War fears of the 1950s and 60s and the constant terrorism alerts of the September 11th era exploring how the politics and the psychological climate of the times influences and is reflected in this vehicle of popular culture This book is the first of its kind studying the pop culture genre in the wake of the September 11th tragedy It shows that whatever the era and whatever the challenges and crises confronting America many entertainment themes remain the same reflecting their respective times and the relevant issues For instance Godzilla the only Fifties era monster to remain a movie star beyond that era could be fashioned to reflect whatever issues dominate the times be they nuclear war in the Fifties when Godzilla originated to a Seventies Godzilla film about environmental pollution Conceivably a Godzilla for the age of terrorism is possible Then the 1954 atomic mutation classic is the spiritual ancestor of the 2002 film Eight Legged Freaks The alien invaders of the Fifties signified a Russian invasion of America while other films of the genre such as Invaders from Mars depicted aliens utilizing mind control to manipulate humans to commit acts of sabotage signifying Communist enslavement If such a film were made now such invaders could be seen as terrorist masterminds using human slaves to commit terrorist acts Finally several Fifties films depicted the end of the world at a time when Americans expected a nuclear war with Russia The immediate pre September 11th era witnessed films presenting galactic threats to mankind s existence Independence Day Deep Impact Armageddon while the early 2000s witnessed the popularity of the Left Behind Christian films dramatizing the Tribulation period in the Book of Revelation *The Invisible Art of Film Music* Laurence E. MacDonald, 2013-05-02 Beginning with the era of synchronized sound in the 1920s music has been an integral part of motion pictures Whether used to heighten the tension of a scene or evoke a subtle emotional response scores have played a significant if often unrealized role in the viewer s enjoyment In *The Invisible Art of Film Music* Laurence MacDonald provides a comprehensive introduction for the general student film historian and aspiring cinematographer Arranged chronologically from the silent era to the present day this volume provides insight into the evolution of music in cinema and analyzes the vital contributions of scores to hundreds of films MacDonald reviews key developments in film music and discusses many of the

most important and influential scores of the last nine decades including those from *Modern Times* *Gone with the Wind* *Citizen Kane* *Laura* *A Streetcar Named Desire* *Ben Hur* *Lawrence of Arabia* *The Godfather* *Jaws* *Ragtime* *The Mission* *Titanic* *Gladiator* *The Lord of the Rings* *Brokeback Mountain* and *Slumdog Millionaire* MacDonald also provides biographical sketches of such great composers as Max Steiner Alfred Newman Franz Waxman Bernard Herrmann Elmer Bernstein Henry Mancini Maurice Jarre John Barry John Williams Jerry Goldsmith Dave Grusin Ennio Morricone Randy Newman Hans Zimmer and Danny Elfman Updated and expanded to include scores produced well into the twenty first century this new edition of *The Invisible Art of Film Music* will appeal not only to scholars of cinema and musicologists but also any fan of film scores

[Shot on This Site](#) William A. Gordon,1995 How to find the locations used for movies and television shows from the belltower in *Vertigo* to the baseball field in *Field of Dreams* *Cult Horror Films* Welch D. Everman,1993 The first study of nearly 100 B movies noted for their unique strangeness *Attack of the Fifty foot Woman* *the Killer Shrews* and others

Bibliographic Guide to Theatre Arts New York Public Library. Research Libraries,1990 **The Films of Gina Lollobrigida** Mauricio Ponzi,1982 *A History of Horror, 2nd Edition* Wheeler Winston Dixon,2023-02-10 Ever since horror leapt from popular fiction to the silver screen in the late 1890s viewers have experienced fear and pleasure in exquisite combination Wheeler Winston Dixon s fully revised and updated *A History of Horror* is still the only book to offer a comprehensive survey of this ever popular film genre Arranged by decades with outliers and franchise films overlapping some years this one stop sourcebook unearths the historical origins of characters such as Dracula Frankenstein and the Wolfman and their various incarnations in film from the silent era to comedic sequels In covering the last decade this new edition includes coverage of the resurgence of the genre covering the swath of new groundbreaking horror films directed by women Black and queer horror films and a new international wave in body horror films *A History of Horror* explores how the horror film fits into the Hollywood studio system how the distribution and exhibition of horror films have changed in a post COVID world and how its enormous success in American and European culture expanded globally over time Dixon examines key periods in the horror film in which the basic precepts of the genre were established then banished into conveniently reliable and malleable forms and then after collapsing into parody rose again and again to create new levels of intensity and menace *A History of Horror* supported by rare stills from classic films brings over sixty timeless horror films into frightfully clear focus zooms in on today s top horror Web sites and champions the stars directors and subgenres that make the horror film so exciting and popular with contemporary audiences **At Full Speed** Ching-Mei Esther Yau,2001 Breathtaking swordplay and nostalgic love Peking opera and Chow Yun fat s cult followers these are some of the elements of the vivid and diverse urban imagination that find form and expression in the thriving Hong Kong cinema All receive their due in *At Full Speed* a volume that captures the remarkable range and energy of a cinema that borrows invents and reinvents across the boundaries of time culture and conventions *At Full Speed* gathers film scholars and critics from around the globe to convey

the transnational multilayered character that Hong Kong films acquire and impart as they circulate worldwide These writers scrutinize the films they find captivating from the lesser known works of Law Man and Yuen Woo Ping to such film festival notables as Stanley Kwan and Wong Kar wai and from the commercial action romance and comedy genres of Jackie Chan Peter Chan Steven Chiau Tsui Hark John Woo and Derek Yee to the attempted departures of Evans Chan Ann Hui and Clara Law In this cinema the contributors identify an aesthetics of action gender flexible melodramatic excesses objects of nostalgia and globally projected local history and identities as well as an active critical film community Their work the most incisive account ever given of one of the world s largest film industries brings the pleasures and idiosyncrasies of Hong Kong cinema into clear close up focus even as it enlarges on the relationships between art and the market cultural theory and the movies

Billy the Kid on Film, 1911-2012 Johnny D. Boggs, 2013-10-04 A comprehensive filmography this book is composed of lengthy entries on about 75 films depicting legendary New Mexico outlaw Billy the Kid from the lost Billy the Kid 1911 to the blockbuster Young Guns 1988 to the direct to video 1313 Billy the Kid 2012 and everything in between Each entry gives a synopsis cast and credits critical reception and a discussion of the events of the films compared to the historical record Among the entries are made for TV and direct to video films foreign movies and continuing television series in which Billy the Kid made an appearance

When Frankie Went to Hollywood Karen McNally, 2015-04-20 This first in depth study of Frank Sinatra s film career explores his iconic status in relation to his many performances in postwar Hollywood cinema When Frankie Went to Hollywood considers how Sinatra s musical acts television appearances and public commentary impacted his screen performances in Pal Joey The Tender Trap Some Came Running The Man with the Golden Arm and other hits A lively discussion of sexuality class race ethnicity and male vulnerability in postwar American culture illuminates Karen McNally s investigation into Sinatra s cinematic roles and public persona This entertainment luminary she finds was central in shaping debates surrounding definitions of American male identity in the 1940s and 50s

American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929 John T. Soister, Henry Nicolella, Steve Joyce, 2014-01-10 During the Silent Era when most films dealt with dramatic or comedic takes on the boy meets girl boy loses girl theme other motion pictures dared to tackle such topics as rejuvenation revivication mesmerism the supernatural and the grotesque A Daughter of the Gods 1916 The Phantom of the Opera 1925 The Magician 1926 and Seven Footprints to Satan 1929 were among the unusual and startling films containing story elements that went far beyond the realm of highly unlikely Using surviving documentation and their combined expertise the authors catalog and discuss these departures from the norm in this encyclopedic guide to American horror science fiction and fantasy in the years from 1913 through 1929

Television Western Players of the Fifties Everett Aaker, 2024-10-15 Modeled after the Mack V Wright 1920 film version the 1949 western television series The Lone Ranger made Clayton Moore s masked character one of the most recognized in American popular culture Other westerns followed and by 1959 there were 32 being shown daily on prime time television Many of the

stars of the nearly 75 westerns went on to become American icons and symbols of the Hollywood West This encyclopedia includes every actor and actress who had a regular role in a television western from 1949 through 1959 The entries cite biographical and family details accounts of how the player first broke into show business and details of roles played as well as opinions from the actors and their contemporaries A full accounting of film serial and television credits is also included The appendix lists 84 television westerns with dates show times themes and stars *Detours and Lost Highways* Foster Hirsch,1999 *Detours and Lost Highways* begins with the Orson Welles film *Touch of Evil* 1958 which featured Welles both behind and in front of the camera That movie is often cited as the end of the line noir s rococo tombstone the film after which noir could no longer be made or at least could no longer be made in the same way It is my belief Hirsch writes that neo noir does exist and that noir is entitled to full generic status Over the past forty years since noir s often claimed expiration it has flourished under various labels Among the movies he discusses as evidence *Chinatown* 1974 *Body Heat* 1981 John Woo s *Hong Kong blood ballets* e g *The Killer* 1989 and the pulpy oeuvre of Quentin Tarantino *Washington Post Book World*

Down from the Attic John T. Soister, Henry Nicolella, 2016-06-23 Much has been written and rewritten about classic horror and science fiction films like *Nosferatu* and *Metropolis* as well as not so classic pictures like *Bride of the Monster* and *The Hideous Sun Demon* Yet some genre films have fallen through the cracks The 24 films some elusive some easily found on YouTube examined in this book all suffered critical neglect and were prematurely stacked in the attic The authors bring them back into the light beginning with *Der Tunnel* 1915 about the building of a transatlantic tunnel and ending with *The Emperor s Baker* *The Baker s Emperor* 1951 a bizarre Marxist take on the Golem legend A variety of thrillers are covered *Fog* 1933 *Return of the Terror* 1934 *Forgotten Faces* 1928 along with such sci fi leaps into the future as *The Sky Ranger* 1921 *High Treason* 1929 and *Just Imagine* 1930 Early adaptations include *The Man Who Laughs* 1921 *The Monkey s Paw* 1923 *Hound of the Baskervilles* 1937 and *Sweeney Todd* 1928 Rare stills and background material are included in a discussion of Hispanic vintage horror The career of exploitation auteur Bud Pollard *The Horror* 1933 is examined *From Bruce Lee to the Ninjas* Richard Meyers, Amy Harlip, 1991 *Film Noir Guide* Michael F. Keaney, 2015-05-20 More than 700 films from the classic period of film noir 1940 to 1959 are presented in this exhaustive reference book such films as *The Accused* *Among the Living* *The Asphalt Jungle* *Baby Face* *Nelson Bait* *The Beat Generation* *Crossfire* *Dark Passage* *I Walk Alone* *The Las Vegas Story* *The Naked City* *Strangers on a Train* *White Heat* and *The Window* For each film the following information is provided the title release date main performers screenwriter s director s type of noir thematic content a rating based on the five star system and a plot synopsis that does not reveal the ending **Once was Enough** Douglas Brode, 1997 Profiles such one shot wonders of the big screen as Johnny Carson Evel Knievel Christie Brinkley and Dr Ruth **Hammer Complete** Howard Maxford, 2018-12-17 *A Booklist Starred Review* *A Booklist Top 10 Reference Book* This tome contains everything anyone would want to know about the British company Maxford s love for his subject is palpable Numerous black and white

photographs provide a sense of the period and people involved a hefty read The ultimate resource for die hard fans of Hammer Film Productions Library Journal This superb encyclopedia is likely the definitive work on Britain s most celebrated genre film producer this book covers the entirety of the studio s filmography not neglecting its forays into crime films and comedies Although Maxford is obviously a big fan he doesn t pull any punches about Hammer s missteps and Hammer Complete functions as a guide to film quality as well as a purely factual work tons of illustrations including rare foreign market posters A major achievement Booklist Highly recommended ARBA Ultimate A to Z of everything Hammer excellent Hammer Historical Tome Little Shoppe of Horrors Hammer Complete is every bit the monster as the vampire adorning its cover It s thorough as hell more thorough than thorough Flick Attack Deserves immense praise there is plenty of new and insightful material here a huge well researched reference book that no Hammer aficionado should be without Cinema Retro Maxford is a superb writer his book is well researched entertaining and good humoured It s also an invaluable book if you purchase it you will never part with it Kudos to McFarland for producing such a well bound and presented book Well done No disposable download compare to a thing of beauty and joy forever as Hammer Complete Hellbound It is really hard to be not excited when a book comes out on one of your favorite studios that is just a few pages shy of a 1000 Sure some of you that ask do we really need another book on Hammer Films Well if it is as massive and thorough as this one then that would be a definite yes I have been waiting on this book to come out since McFarland announced it well over a a year ago but had no idea how colossal of a tome this would be Buy this book If you are any kind of Hammer fan that craves information about the studio that dripped blood then you must own this It will be a never ending source of not only is a few minutes to browse through this before you come across a few titles that is going to make you want to go watch them again That is a sign of a great book I know I will be pulling this out each and every time I do any research on Hammer Kitley s Krypt It s thorough as hell more thorough than thorough Bookgasm Massive volume a true treasure trove of information about all things Hammer valuable ICv2 Think you know everything there is to know about Hammer Films the fabled Studio that Dripped Blood The lowdown on all the imperishable classics of horror like The Curse of Frankenstein Horror of Dracula and The Devil Rides Out What about the company s less blood curdling back catalog What about the musicals comedies and travelogues the fantasies and historical epics not to mention the pirate adventures This lavishly illustrated encyclopedia covers every Hammer film and television production in thorough detail including budgets shooting schedules publicity and more along with all the actors supporting players writers directors producers composers and technicians Packed with quotes behind the scenes anecdotes credit lists and production specifics this all inclusive reference work is the last word on this cherished cinematic institution

Starmaker Milan Hain,2023-08-07 David O Selznick 1902 1965 was one of the most prominent film producers of the Hollywood studio era responsible for such artistic and commercial triumphs as King Kong David Copperfield Anna Karenina A Star Is Born Gone with the Wind Rebecca Spellbound and The Third Man However film production was not his only domain

Starting in the late 1930s he built an impressive stable of stars within his own independent company including Ingrid Bergman Vivien Leigh Joan Fontaine Jennifer Jones and Gregory Peck In *Starmaker* David O Selznick and the Production of Stars in the Hollywood Studio System author Milan Hain reveals the mechanisms by which Selznick and his collaborators discovered and promoted new stars and describes how these personalities were marketed whether for financial gain or symbolic recognition and prestige Using a wide range of archival materials the book significantly complements and reshapes our understanding of Selznick's celebrated career by focusing on heretofore neglected aspects of his creative and business activities It also sheds light on the US film industry during the Golden Age of Hollywood studios and in the postwar period when the established order began to break down By structuring the book around Selznick and his role as a starmaker Hain demonstrates that star production and development in the Hollywood studio system was a highly organized and systematic activity though the respective strategies and procedures were often hidden from the public eye

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