

LOST



FILMS

of the

FIFTIES



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Lost Films Of The Fifties The Citadel Press Film Series

Michael F. Keaney



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 **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 *The Films of Gina Lollobrigida* Mauricio Ponzi, 1982 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* **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

Bibliographic Guide to Theatre Arts New York Public Library. Research Libraries,1990 *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

The Costumes of Hollywood Coleen Scott,Larry McQueen,2025-07-04 The Costumes of Hollywood details the design creation and influence of over 100 ensembles from some of the most iconic designers films and roles in Hollywood history spanning the 1920s through the early 21st century All costumes featured are from The Collection of Motion Picture Costume Design one of the world s largest private collections curated over thirty five years by leading Hollywood costume historian and archivist Larry McQueen The book presents full costumes on display in addition to close ups and rarely seen interior details of some garments Iconic costumes including many with Academy Award nominations from Some Like It Hot Hello Dolly Cabaret Rear Window Ben Hur Mildred Pierce Angel Masters of the Universe The Piano The Hunger Games and so many others are featured This book gives the audience a rare and heretofore unpublished insight into what collecting restoring and reproducing entails and highlights differences between private collecting and museum backed collections The

Costumes of Hollywood details the significance of the designer costume and wearer via thorough research interviews and Larry McQueen's behind the scenes knowledge of collecting and working as an archivist in Hollywood. Within the entertainment field this book will be of interest to professional costume designers and technicians in film theatre and performance as well as students of film production history and costume design and construction. The Costumes of Hollywood will also enrich and entertain anyone with an interest in costume design in film and collecting.

John Derek Michelangelo Capua, 2020-04-03 Actor and director John Derek was born in Hollywood where his striking good looks helped get him a contract with David O. Selznick. Derek's career took off after Humphrey Bogart made him his costar in the cultish noir *Knock at Any Door*. Derek appeared in such Academy Award nominated films as *All the King's Men*, *Run for Cover*, *The Ten Commandments* and *Exodus* and worked with directors like Nicholas Ray, Cecil B. DeMille, Otto Preminger and others. He was a competent dedicated performer even in his last trivial roles. In the 1960s his career in decline he began directing his own films. Although critics panned the string of movies he made starring his three wives Ursula Andress, Linda Evans and Bo Derek, some were box office hits like *Tarzan the Ape Man*. This biography covers his extraordinary life and career with extensive analysis of his films.

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*

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.

Hammer Complete Howard Maxford, 2019-11-08 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

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

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Censoring Hollywood Aubrey Malone, 2011-10-10 Censorship has been an ongoing issue from the early days of filmmaking One hundred years of film censorship encompassing the entire 20th century are chronicled in this work The freewheeling nature of films in the early decades was profoundly affected by Prohibition the Depression and the formation of the Legion of Decency culminating in a new age of restrictiveness in the movies Such powerful arbiters of public taste as Will Hays of the Motion Picture Producers and Distributors of America and Joseph Breen of the Production Code Association

fomented an era whereby films with contentious material were severely censored or even condemned This held sway until rebellious filmmakers like Otto Preminger challenged the system in the 1950s eventually resulting in the abandonment of the old regime in favor of the contemporary G through NC 17 ratings system **Billy the Kid on Film, 1911-2012** Johnny D. Boggs, 2013-09-06 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 **Rational Fears** Mark Jancovich, 1996 This re assessment of 1950s American horror films relates them to the cultural debates of the period and to other examples of the horror genre novels and comics **Lost Illusions** David A. Cook, 2000 An investigation into the genesis and development of American film and the American film industry The text looks at how the emergence of new technology such as steadicam and Dolby sound and a new generation of talent challenged the old ways with films like Nashville and Five Easy Pieces

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