

*Robert Florey,
The French Expressionist*



by Brian Taves

"For the film enthusiast, it's a must... worth every penny."

WILLIAM K. EVERSON

Robert Florey,
The French Expressionist

Robert Florey The French Expressionist

Robert Florey



Robert Florey The French Expressionist:

Robert Florey, the French Expressionist Brian Taves, 1987 *Robert Florey, the French Expressionist* Brian Taves, 2014-04 Originally published Metuchen New Jersey The Scarecrow Press 1987 *Robert Florey, the French Expressionist* Robert Florey, 2013-06-01 *Robert Florey, the French Expressionist* Brian Taves, 1984 **Robert Florey, the French Expressionist** Brian Taves, 1987 *The Turn to Gruesomeness in American Horror Films, 1931-1936* Jon Towlson, 2016-09-27 Critics have traditionally characterized classic horror by its use of shadow and suggestion Yet the graphic nature of early 1930s films only came to light in the home video DVD era Along with gangster movies and sex pictures horror films drew audiences during the Great Depression with sensational content Exploiting a loophole in the Hays Code which made no provision for on screen gruesomeness studios produced remarkably explicit films that were recut when the Code was more rigidly enforced from 1934 This led to a modern misperception that classic horror was intended to be safe and reassuring to audiences The author examines the 1931 to 1936 happy ending horror in relation to industry practices and censorship Early works like *Murders in the Rue Morgue* 1932 and *The Raven* 1935 may be more akin to *The Texas Chain Saw Massacre* 1974 and *Hostel* 2005 than many critics believe *Women in Horror Films, 1930s* Gregory William Mank, 2015-09-15 They had more in common than just a scream whether they faced Dracula Frankenstein s Monster the Mummy Dr Jekyll Mr Hyde King Kong the Wolf Man or any of the other legendary Hollywood monsters Some were even monsters themselves such as Elsa Lanchester as the Bride and Gloria Holden as Dracula s Daughter And while evading the Strangler of the Swamp former Miss America Rosemary La Planche is allowed to rescue her leading man This book provides details about the lives and careers of 21 of these cinematic leading ladies femmes fatales monsters and misfits putting into perspective their contributions to the films and folklore of Hollywood terror and also the sexual harassment exploitation and genuine danger they faced on the job In a previously unpublished account Bride of Frankenstein s Anne Darling remembers when at age 17 she was humiliated on set by director James Whale over the color of her underwear Filled with anecdotes and recollections many of the entries are based on original interviews and there are numerous old photographs and movie stills

Grand Design Tino Balio, 1995 Covering a tumultuous period of the 1950s this work explores the divorce of movie studios from their theater chains the panic of the blacklist era the explosive emergence of science fiction as the dominant genre and the rise of television and Hollywood s response with widescreen spectacles *The Films of Jesus Franco, 1953-1966* Francesco Cesari, Roberto Curti, 2024-06-03 With more than 180 films during a career spanning several decades Jesus Franco 1930 2013 was an extraordinarily prolific and chameleon like Spanish director covering virtually every genre from horror to film noir adventure and erotic and adapting to all kinds of productions A one of a kind filmmaker he was boldly original in the themes style and in his idea of cinema This book examines his life and career between his first short film to the moment he cut his ties with his home country and became an international director with a detailed production history and

critical analysis of his films placing his work within the social and political context of Spanish culture politics and cinema Franco's most critically praised works are covered namely such cult horror classics as *The Awful Dr. Orlof* and *The Diabolical Dr. Z* as well as his working relationship with Orson Welles whom he was to direct in a 1964 unfinished adaptation of *Treasure Island*. Detailed production history and critical analysis of his films are provided placing his work within the context of Spanish culture politics and film industry. The book also includes plenty of never before seen bits of information and in depth discussion of Franco's previously uncovered scripts, essays and short films as well as his unmade projects of the period.

Unsung Hollywood Musicals of the Golden Era Edwin M. Bradley, 2016-03-03 The most memorable Hollywood musicals of 1930s showcased the talents of stars like Fred Astaire, Jeanette MacDonald, Bing Crosby and Alice Faye. The less memorable ones didn't. This book takes a look at the unsung songfests of the 30s, secondary or forgotten features with short lived or unlikely stars from major studios and Poverty Row. Through analysis of films such as *Lord Byron of Broadway* 1930, *Shoot the Works* 1934, *Bottoms Up* 1934, *Moonlight and Pretzels* 1933 and *The Music Goes Round* 1936, the author profiles such performers as Dorothy Dell, Lee Dixon, Peggy Fears, Lawrence Gray, Joe Morrison and the mother-daughter team of Myrt and Marge. Behind the scenes figures are discussed like the infamously profligate producer Lou Brock whose flops *Down to Their Last Yacht* 1934 and *Top of the Town* 1937 cost him his career. Filmographies and production information are included with background on key participants.

The First Hollywood Musicals Edwin M. Bradley, 2004-08-25 As Hollywood entered the sound era it was rightly determined that the same public fascinated by the novelty of the talkie would be dazzled by the spectacle of a song and dance film. In 1929 and 1930 film musicals became the industry's most lucrative genre until the greedy studios almost killed the genre by glutting the market with too many films that looked and sounded like clones of each other. From the classy movies such as *Sunnyside Up* and *Hallelujah* to failures such as *The Lottery Bride* and *Howdy Broadway*, this filmography details 171 early Hollywood musicals. Arranged by subgenre, backstage operettas, college films and stage-derived musical comedies, the entries include studio, release date, cast and credits, running time, a complete song list, any recordings spawned by the film, Academy Award nominations and winners and availability on video or laserdisc. These data are followed by a plot synopsis including analysis of the film's place in the genre's history. Includes over 90 photographs.

Bela Lugosi and Boris Karloff Gregory William Mank, 2010-03-08 *Dracula* and *Frankenstein's Monster* are horror cinema icons and the actors most deeply associated with the two roles also shared a unique friendship. Bela Lugosi and Boris Karloff starred in dozens of black and white horror films and over the years managed to collaborate on and co-star in eight movies. Through dozens of interviews and extensive archival research, this greatly expanded new edition examines the Golden Age of Hollywood, the era in which both stars worked, recreates the shooting of Lugosi and Karloff's mutual films, examines their odd and moving personal relationship and analyzes their ongoing legacies. Features include a fully detailed filmography of the eight Karloff and Lugosi films, full summaries of both men's careers and more than 250 photographs, some in color.

A Century of the Marx Brothers Joseph Mills, 2009-03-26 In 1905 Julius Marx began his vaudeville career with the singing group The Leroy Trio and was abandoned in the middle of the tour It was an inauspicious start for the person who would become Groucho A hundred years later the Marx Brothers have permeated our culture from the plastic noses and glasses worn at parties to a Smithsonian exhibition which explains DNA recombination using A Night at the Opera Although they completed relatively few films together the brothers have become icons recognizable even to people who have never seen their movies Most scholarly work on the Marx Brothers has focused on biographical aspects of their careers and lives A Century of the Marx Brothers suggests a myriad of other useful approaches to their film and stage productions The collection s eleven essays examine the Marx Brothers work from a number of critical perspectives ranging from reader response theory to film semiotics The contributors include international scholars in a variety of fields such as literature cultural studies performance studies and film history

East Main Street Shilpa Dave, LeiLani Nishime, Tasha Oren, 2005-05-01 An interdisciplinary anthology of the rich Asian American influence on U S popular culture From henna tattoo kits available at your local mall to faux Asian fashions housewares and fusion cuisine from the new visibility of Asian film music video games and anime to the current popularity of martial arts motifs in hip hop Asian influences have thoroughly saturated the U S cultural landscape and have now become an integral part of the vernacular of popular culture By tracing cross cultural influences and global cultural trends the essays in East Main Street bring Asian American studies in all its interdisciplinary richness to bear on a broad spectrum of cultural artifacts Contributors consider topics ranging from early Asian American movie stars to the influences of South Asian iconography on rave culture and from the marketing of Asian culture through food to the contemporary clamor for transnational Chinese women s historical fiction East Main Street hits the shelves in the midst of a boom in Asian American population and cultural production This book is essential not only for understanding Asian American popular culture but also contemporary U S popular culture writ large

Lovers of Cinema Jan-Christopher Horak, 1995 Marshaling his broad cinematic and cultural knowledge editor Jan Christopher Horak has compiled in Lovers of Cinema a groundbreaking group of articles on this neglected film period With one exception all are original to this volume and many are the first to treat comprehensively such early filmmakers as Mary Ellen Bute Theodore Huff and Douglass Crockwell Also included in the book is a listing of all American avant garde films produced in the years before World War II as well as a bibliography of the most relevant criticism literature and news accounts

Television Histories Gary R. Edgerton, Peter C. Rollins, 2021-09-15 From Ken Burns s documentaries to historical dramas such as Roots from A E s Biography series to CNN television has become the primary source for historical information for tens of millions of Americans today Why has television become such a respected authority What falsehoods enter our collective memory as truths How is one to know what is real and what is imagined or ignored by producers directors or writers Gary Edgerton and Peter Rollins have collected a group of essays that answer these and many other questions The contributors examine the full spectrum of

historical genres but also institutions such as the History Channel and production histories of such series as The Jack Benny Show which ran for fifteen years The authors explore the tensions between popular history and professional history and the tendency of some academics to declare the past off limits to nonscholars Several of them point to the tendency for television histories to embed current concerns and priorities within the past as in such popular shows as Quantum Leap and Dr Quinn Medicine Woman The result is an insightful portrayal of the power television possesses to influence our culture

Golden Horrors Bryan Senn, 2015-09-03 From the grindhouse oddities to major studio releases this work details 46 horror films released during the genre's golden era Each entry includes cast and credits a plot synopsis in depth critical analysis contemporary reviews time of release brief biographies of the principal cast and crew and a production history Apart from the 46 main entries 71 additional borderline horrors are examined and critiqued in an appendix

Peggy Webling and the Story behind Frankenstein Peggy Webling, Dorian Gieseler Greenbaum, Bruce Graver, 2024-03-21 The 1931 Universal Pictures film adaptation of Frankenstein directed by James Whale and starring Boris Karloff as the now iconic Monster claims in its credits to be Adapted from the play by Peggy Webling Webling's play sought to humanize the creature was the first stage adaptation to position Frankenstein and his creation as doppelgangers and offered a feminist perspective on scientific efforts to create life without women ideas that suffuse today's perceptions of Frankenstein's monster The original play script exists in several different versions only two of which have ever been consulted by scholars no version has ever been published Nor have scholars had access to Webling's private papers and correspondence preserved in a family archive so that the evolution of Frankenstein from book to stage to screen has never been fully charted In Peggy Webling and the Story behind Frankenstein Dorian Gieseler Greenbaum Webling's great grandniece and Bruce Graver present the full texts of Webling's unpublished play for the first time A vital critical edition this book includes the 1927 British Library Frankenstein script used for the first production of the play in Preston Lancashire the 1928 Frankenstein script in the Library of Congress used for productions in UK provincial theatres from autumn 1928 till 1930 the 1930 Frankenstein Prompt Script for the London production and later provincial performances held by the Westminster Archive London Webling's private correspondence including negotiations with theatre managers and Universal Pictures family letters about the writing and production process and selected contracts Text of the chapter Frankenstein from Webling's unpublished literary memoir The Story of a Pen for additional context Biography of Webling that bears directly on the sensibilities and skills she brought to the writing of her play History of how the play came to be written and produced The relationship of Webling's play to earlier stage and film adaptations An exploration of playwright and screenwriter John L Balderston's changes to Webling's play and Whale's borrowings from it in the 1931 film Offering a new perspective on the genesis of the Frankenstein movie this critical exploration makes available a unique and necessary missing link in the novel's otherwise well documented transmedia cultural history

Hollywood Unknowns Anthony Slide, 2012-09-05 Extras bit players and stand ins have been a part of the

film industry almost from its conception On a personal and a professional level their stories are told in *Hollywood Unknowns* the first history devoted to extras from the silent era through the present *Hollywood Unknowns* discusses the relationship of the extra to the star the lowly position in which extras were held the poor working conditions and wages and the sexual exploitation of many of the hardworking women striving for a place in Hollywood society Though mainly anonymous many are identified by name and for perhaps the first time receive equal billing with the stars And *Hollywood Unknowns* does not forget the bit players stand ins and doubles who work alongside the extras facing many of the same privations Celebrity extras silent stars who ended their days as extras or members of various ethnic groups all gain a deserved luster in acclaimed film writer Anthony Slide's prose Chapters document the lives and work of extras from the 1890s to the present Slide also treats such subjects as the Hollywood Studio Club Central Casting the extras in popular literature and the efforts at unionization through the Screen Actors Guild from the 1930s onwards Slide chronicles events such as John Barrymore's walking off set in the middle of the day so the extras could earn another day's wages and Cecil B DeMille's masterful organizing of casts of thousands in films such as *Cleopatra* Through personal interviews oral histories and the use of newly available archival material Slide reveals in *Hollywood Unknowns* the story of the men women and even animals that completed the scenes on the silver screen

Helen Morgan Christopher S. Connelly, 2024-08-06 An emotive soprano heartrending melodies about unrequited love and a draped over the piano persona made Helen Morgan 1902-1941 the original torch singer but she was so much more The versatile actress appeared on Broadway in film and on radio In a number of stage revues she danced sang and excelled in sketch comedy She played Julie in Kern and Hammerstein's Broadway musical *Show Boat* 1927 and also starred in the duo's *Sweet Adeline* in 1929 That same year Morgan appeared in Rouben Mamoulian's classic film *Applause* When the Great Depression made theater roles scarce she headed the CBS radio program *Broadway Melodies* and worked in the emerging medium of television Yet Morgan's life was one of extremes She earned a million dollars throughout her career but remained in constant debt She was one of the most universally beloved people in her profession but a stable romantic relationship eluded her until the very end of her life She was a protofeminist who aided women facing unplanned pregnancies yet she also sought respite in a man whose financial support would allow her to retire from the stage Through it all she battled alcoholism brandy would eventually extinguish her flame in 1941 Helen Morgan *The Original Torch Singer and Ziegfeld's Last Star* is the first biography of the gifted performer since 1974 Author Christopher Connelly utilizes interviews newspaper articles and family scrapbooks to present an honest and unflinching look at Morgan's life Connelly's meticulous research addresses Morgan's troubled childhood including her mother's six marriages and the trauma of her stepfather's arrest and conviction for manslaughter in 1913 Also revealed are details regarding her early career in vaudeville and silent film insights into the speakeasy and supper club culture that served as a backdrop to Morgan's career and accounts of her outstanding accomplishments philanthropic actions and enduring popularity This gripping

narrative presents the brief but brilliant life of a complex talented and iconic entertainer

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