

Mrs Parkington

This title was first published in 2003. The sixth edition of this compendium of film and television adaptations of books and plays includes several thousand new listings that cover the period from 1992 to December 2001. There are 8000 main entries, covering 70 years of film history, including some foreign language material.

The definitive biography of an amazing personality... "BEST BOOK OF 2006!" - Classic Images "The perfect holiday gift, be it for Halloween or Christmas...One of THE most comprehensive and intelligently-written biographies out there, Bewitched-related or otherwise...This book NEEDS to be read. Plain and simple, without question. Bar-none." - Herbie J. Pilato, author of Bewitched Forever Lovers of old-time radio hold a special place in their heart for Agnes Moorehead. She was one of the busiest and most definitive actresses of that medium. The bottom line is that Agnes Moorehead is one of the few actresses who succeeded in every realm of show business: stage, radio, film, and television. The respect of her peers can be summed up in these statistics: four Academy Award nominations, seven Emmy nominations - with one win - two Golden Globe nominations - with two wins - and the Best Actress award from the New York Film Critics. This impressive, 400+ page biography, complete with filmography and radiography, proves to readers and scholars alike that she was much more than the witch of Endor! This is the 2nd edition of the bestselling book, including new cover, epilogue by Bewitched Forever author Herbie J Pilato, and copy of a lecture given by the author on the writing of the book!

Crime dramas and Westerns have produced many villains but few have been as effective and memorable as Dan Duryea. The bulk of his villains were mean-spirited sadists who made life rough for anyone who got in their way. They could be cold-blooded crime bosses or psychotic Western gunslingers. It didn't matter whether the terrain was urban or country, the dead-panned expressions, clipped threats and hyena laughs often resulted in death for someone. The menacing heel screen persona became so pervasive that Dan Duryea changed character-type to broaden his range. Despite his excellent acting ability, audiences still wanted him to be the man they loved to hate. Suffice to say, even his good characters had a touch of larceny to them; if they didn't, they wouldn't have the Duryea touch. Dan Duryea was a durable actor who was able to carry a solid supporting role or hold down the lead in a boisterous Western or pulp melodrama. He's held his own with many leading actors and actresses besides working for many notable directors. Whether or not he was working in a classic film or a low budget pot boiler, he always gave an engaging performance. That is especially true of his expansive television credits. His unique style is highlighted in classic dramas, crime noirs, pulp Westerns, soap opera romances and low budget independents from the 40's to the late 60's. He also has a television resume that covers all of the dramatic, comedy and Western genres of the 50's and 60's, including his own adventure show in the 50's and a recurring role in a 60's prime time soap opera. The irony of Dan Duryea's career is that the man who created a roster of scoundrels, connivers, murderers, and thieves was actually a mild mannered man who enjoyed a fulfilling home life and a marriage that lasted 36 years and produced two sons.

The Grip of the Bookmaker

Wisconsin Library Bulletin

A List of Books and Plays from which Films have been Made, 1928-2001

A Woman's View

Enser's Filmed Books and Plays

The Mystery of Popularity

The purpose of this study ... is to examine his works as a whole in order to determine what he attempted and what he accomplished of failed to accomplish in each of them and in the canon as a whole. This book ... is not ... intended to be a biography of Bromfield.

Rhys Merrick, Duke of Roydan, is determined to be the antitheses of his depraved father, repressing his desires so severely he is dubbed "the Monk" by Society. But when Olivia Weston turns up demanding payment for gowns ordered by his former mistress, Rhys is totally flummoxed and inexplicably smitten. He pays her to remove her from his house, and mind. But logic be damned, he must have this fiercely independent woman. Olivia's greatest fear is becoming a kept woman. She has escaped the role of mistress once and vows never to be owned by any man. Rather than make money in the boudoir, she chooses to clothe the women who do. But when a fire nearly kills her friend and business partner, Olivia's world goes up in smoke and she is forced to barter with the lofty duke. As their lives weave together, Olivia unravels the man underneath the Monk, while Rhys desires to expose the lady hiding behind the dressmaker. Will his raw passion fan a long-buried ember of hope within her? Can this mismatched pair be the perfect fit?

The French writer Arnold van Gennep first called attention to the phenomena of status passages in his Rites of Passage one hundred years ago. In Status Passage, first published in 1971, the movement of individuals and groups in contemporary society from one status to another is examined in the light of Gennep's original theory. Glaser and Strauss demonstrate that society emerges as a comparative order. In this order, every organized action, collective or individual, can be seen as a form of status passage. From one status to another—from childhood to adolescence to adulthood, from being single to being married, movement from one income group, social class or religion to another—there are passages that entail movement into different parts of a social structure and loss or gain in privileges. Types of status passage are described by their proper ties. The authors present a formal theory of status passage in the form of a running theoretical discussion. The concepts and categories discussed in Status Passage are illuminated by a large number of examples chosen from a wide range of human behavior, and the applicability of the theory to still other examples is made apparent. The result is a stimulating and provocative book that will interest a wide range of sociologists, social psychologists, and other social scientists, and will be useful in a variety of courses.

Dan Duryea

The 50 Most Unforgettable Actresses of the Studio Era
Twayne's United States Authors Series
Anecdotes of the Delborough family. A novel. (Second edition.).
The Films of Agnes Moorehead

For more than a century, original music has been composed for the cinema. From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition, music has been an integral part of films. By the late 1930s, movie studios had established music departments, and some of the greatest names in film music emerged during the Golden Age, including Alfred Newman, Max Steiner, Dimitri Tiomkin, and Bernard Herrmann. Over the decades, other creators of screen music offered additional memorable scores, and some composers—such as Henry Mancini, Randy Newman, and John Williams—have become household names. The Encyclopedia of Film Composers features entries on more than 250 movie composers from around the world. It not only profiles these artists but also explains what makes each composer notable and discusses his or her music in detail. Each entry includes a complete list of important dates, career highlights, analysis of the composer's musical style, and a complete list of movie credits. This book brings together the names of many men and women who have written music for movies over the past one hundred years. In addition to composers from the United States and Britain, artists from dozens of other countries are also represented. A rich resource of movie music history, The Encyclopedia of Film Composers will be of interest to fans of cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores.

Hans Conried was once described by the well-known Hollywood gossip columnist Hedda Hopper as "a high-strung, droll fellow, plagued by a lack of talents." Conried was indeed a talented and versatile actor, but his versatility often worked against him. A complex individual who could perform Shakespeare on the stage, he achieved success playing low comedy in films and on television. Conried performed in nearly 100 films and hundreds of television programs and stage plays, as well as more than 80 films. Over the years, Conried also lent his distinctive voice to animated shorts, phonograph records, commercials, and other projects. Some of his most memorable roles are Dr. Terwilliker in The 5000 Fingers of Dr. T; the voice of Captain Hook from Disney's Peter Pan; eccentric Uncle Tonooso on The Danny Thomas Show; the fussy elocutionist F. Lee Ransome on I Love Lucy; and the voice of comical villain Snidely Whiplash from Jay Ward's Dudley Do-Right series. This book chronicles Conried's life and career from his birth in 1917 through his death in 1982. Enlivened by many photographs as well as personal reminiscences from friends and colleagues, the book also contains comprehensive information on Conried's radio, television, film, stage and voice work.

Humphrey Bogart. Abbott and Costello. Judy Garland and Mickey Rooney. John Wayne. Rita Hayworth and Betty Grable. Images of these performers conjure up a unique moment in cinema and history, one of optimism and concern, patriotism and cynicism. What Dreams Were Made Of: The Performers Who Helped Define American Cinema in the 1940s, a decade of rapid and repeated upheaval for Hollywood and the United States, offers insightful discussions of key films as well as studio publicity and fan magazines, the essays in this collection analyze how these actors and actresses helped lift spirits during World War II, whether in service comedies, combat films, or escapist musicals. The contributors, all major writers on film and movies of this period, also explore how cultural shifts after the war forced many stars to adjust to new outlooks and attitudes, particularly in the noir genre. Together, they represented the hopes and fears of a nation during turbulent times, enacting on the silver screen the dreams of moviegoers.

Duryea: The Movies

The Encyclopedia of Film Composers

Mrs. Parkington

Mrs. Jeffries Stalks the Hunter

Dan Russel the Fox

Rewritten

Ronald Reagan, a former actor and one of America's most popular presidents, married not one but two Hollywood actresses. This book is three biographies in one, discovering fascinating connections among Jane Wyman (1917-2007), Ronald Reagan (1911-2004), and Nancy Davis (b. 1921). Jane Wyman, who married Reagan in 1940 and divorced him seven years later, knew an early life of privation. She gravitated to the movies and made her debut at fifteen as an unbilled member of the chorus, then toiled as an extra for four years until she finally received billing. She proved herself as a dramatic actress in The Lost Weekend, and the following year, she was nominated for an Oscar for The Yearling and soon won for her performance in Johnny Belinda, in which she did not speak a single line. Other Oscar nominations followed, along with a Golden Globe for her portrayal of Angela Channing in Falcon Crest. Conversely, Nancy Davis led a relatively charmed life, the daughter of an actress and the stepdaughter of a neurosurgeon. Surrounded by her mother's friends--Walter Huston, Spencer Tracy, Katharine Hepburn, Lillian Gish, and Alla Nazimova, her godmother--Davis started in the theater, then moved on to Hollywood, where she enjoyed modest success, and finally began working in television. When she married Reagan in 1952, she unwittingly married into politics, eventually leaving acting to concentrate on being the wife of the governor of California, and then the wife of the president of the United States. In her way, Davis played her greatest role as Reagan's friend, confidante, and adviser in life and in politics. This book considers three actors who left an indelible mark on both popular and political culture for more than fifty years.

"The book documents the work of more than 1,500 composers, from Robert Abramson to Josiah Zuro, including the first to score an American film, Walter C. Simon. It includes not only Hollywood professionals but also many composers of concert music - as well as popular music and other genres - whose cinematic work has never before been fully catalogued. The book also features an index that lets readers quickly find the composer for any American film through 1970."--BOOK JACKET.

Now, Voyager, Stella Dallas, Leaver Her to Heaven, Imitation of Life, Mildred Pierce, Gilda...these are only a few of the hundreds of "women's films" that poured out of Hollywood during the thirties, forties, and fifties. The films were widely disparate in subject, sentiment, and technique, they nonetheless shared one dual purpose: to provide the audience (of women, primarily) with temporary liberation into a screen dream—of romance, sexuality, luxury, suffering, or even wickedness—and then send it home reminded of, reassured by, and resigned to the fact that no matter what else she might do, a woman's most important job was...to be a woman. Now, with boundless knowledge and infectious enthusiasm, Jeanine Basinger illuminates the various surprising and subversive ways in which women's films delivered their message. Basinger examines dozens of films, exploring the seemingly intractable contradictions at the convoluted heart of the woman's film genre—among them, the dilemma of the strong and glamorous woman who cedes her power when she feels it threatening her personal happiness, and the self-abnegating woman whose selflessness is not always as "noble" as it appears. Basinger looks at the stars who played these women and helps us understand the qualities—the right off-screen personae, the right on-screen attitudes, the right faces—that made them personify the woman's film and equipped them to make believable drama or comedy out of the crackpot plots, the conflicting ideas, and the exaggerations of real behavior that characterize these movies. In each of the films the author discusses—whether melodrama, screwball comedy, musical, film noir, western, or biopic—a woman occupies the center of her particular universe. Her story—in its endless variations of rags to

riches, boy meets girl, battle of the sexes, mother love, doomed romance—inevitably sends a highly potent mixed message: Yes, you women belong in your “proper place” (that is, content with the Big Three of the women’s film world—men, marriage, and motherhood), but meanwhile, and paradoxically, see what fun, glamour, and power you can enjoy along the way. *A Woman’s View* deepens our understanding of the times and circumstances and attitudes out of which these movies were created.

A Filmography, 1911-1970

Journeys of Desire

If You Ever Meet a Weasel

Heel with a Heart

Jane Wyman and Nancy Davis

What Dreams Were Made Of

Mrs. Jeffries, the housekeeper for Inspector Witherspoon, employs her keen skills of detection to solve the murder of Sir Edmund Leggett, who, after becoming the object of a disturbed young woman's affection, is found dead at his engagement party. Original.

Transported into a horror story and on the run from the evil Queen Cassandra, Gracie must save her best friend Walter and help the story's characters escape a devastating fate. Will Gracie find the courage to rewrite her own story or is it her destiny to be the villain?

Many Broadway stars appeared in Hollywood cinema from its earliest days. Some were 19th century stage idols who reprised famous roles on film as early as 1894. One was born as early as 1829. Another was cast in the performance during which Abraham Lincoln was assassinated. One took her stage name from her native state. Some modern-day stars also began their careers on Broadway before appearing in films. This book details the careers of 300 performers who went from stage to screen in all genres of film. A few made only a single movie, others hundreds. Each entry includes highlights of the performer's career, a list of stage appearances and a filmography.

Anecdotes of the Delborough Family

How Hollywood Spoke to Women, 1930-1960

Hollywood Winners & Losers A to Z

Agnes Moorehead on Radio, Stage and Television

Broadway Actors in Films, 1894-2015

Mistress Mrs. Parkington

The ultimate film reference (and trivia) book, *Hollywood Winners and Losers* features almost 900 separate entries for every actor and actress ever to be nominated for an Academy Award. From icons to would-be superstars and the forgotten faces that had only a moment in the sun, every personality is listed here along with their best-known films, real names, bios, and little-known facts. More than just a reference guide or “bet-settler,” this is a perennial coffee-table read, perfect for film fans of all ages. It simply cannot be beat.

In the 1800s, the lives of persons in the entertaining industry, specifically theater, were often as dramatic as the characters’ lives in some plays by Samuel Beckett, Anton Chekhov, Henrik Ibsen, William Inge, Arthur Miller, Thornton Wilder and Tennessee Williams. *If You Ever Meet a Weasel* by Belinda MacGruder is one such dramatic story. Historical fiction, this novel details the lives of theatre people who travel from Europe to the New World. This novel’s main character must tolerate her father’s traditional attitudes toward marriage. She must accept the separation from her European friends when she moves to the New World. Of course, New World customs are different from European customs. As such, this novel’s female, main character must learn New World customs while retaining the Old World ones. Natural and manmade tragedies afflict most, if not all, of the characters in *If You Ever Meet a Weasel*. Highly unusual events occur. Personality conflicts vie with conflicts of interests. A famous American war disrupts the lives of some of the characters. Travel to and from the European continent stresses relationships and relatives. However, this novel contains more than tragedies, conflicts and turmoil. Tender moments occur between spouses. Understanding develops among friends. Between employers and employees, friendships emerge to last lifetimes. In dialogs and expositions, the author references historical dates and events. For the readers, these historical events emphasize characters’ personalities, create empathy, explain difficulties and inspire imagination. This novel’s timeline ends in the 21st century. From beginning to end, readers will read about various transportation methods: horse-drawn carriages; steam-powered, ocean liners; taxis and train travel. *If You Ever Meet a Weasel* is an insightful, but fictional, literary experience into theatrical lives.

In *The Films of Agnes Moorehead*, Axel Nissen looks at Agnes Moorehead’s sixty-three feature films between 1941 and 1973. Each film is profiled, with particular emphasis placed on the films that merit closer attention: *Citizen Kane*, *The Magnificent Ambersons*, *Mrs. Parkington*, *Dark Passage*, *All That Heaven Allows*, *The Left Hand of God*, *The Swan*, *Tempest*, *The Bat*, and *Hush... Hush*, *Sweet Charlotte*. Arranged in chronological order, the discussion of these films highlights Moorehead’s contribution to each feature. In addition to analyzing her performances, the author discusses the development of Moorehead’s career as a whole, along with her relationship with various studios, directors, producers, and fellow actors. Based on extensive interviews with the actress’s surviving friends and co-workers, as well as detailed archival research into primary sources, this book brings to light new information not just about Moorehead’s work in film, but on her life and career in general.

A Novel ...

A Biography; With a Filmography and a Listing of Radio, Television, Stage and Voice Work

Film Composers in America

The Life of Greer Garson

A Rose for Mrs. Miniver

Dan Duryea: A Career Appreciation

Dan Duryea (1907-1968) made a vivid impression on moviegoers with his first major screen appearance as the conniving Leo Hubbard in 1941's classic melodrama The Little Foxes. His subsequent film and television career would span from 1941 until his death. Duryea remains best known for the nasty, scheming villains he portrayed in such noir masterpieces as Scarlet Street, Criss Cross, and The Woman in the Window. In each of these, he wielded a blend of menace, sleaze,

confidence, and surface charm. This winning combination led him to stardom and garnered him the adoration of female fans, even though Duryea's onscreen brutality so often targeted female characters. Yet this biography's close examination of Duryea's oeuvre finds him excelling in various roles in many genres--war films, westerns, crime dramas, and even the occasional comedy. Dan Duryea: Heel with a Heart is a full-scale, comprehensive biography that examines the tension between Duryea's villainous screen image and his Samaritan personal life. At home, he proved to be one of Hollywood's most honorable and decent men. Duryea remained married to the former Helen Bryan from 1931 until her death in 1967. A dedicated family man, he and Helen took an active role in raising their children and in the community. In his career, Duryea knew villainous roles were what the public wanted--there would be a public backlash if fans read an article depicting what a decent guy he was. Frustrated that he couldn't completely shake his screen image and public persona, he wrestled with this restriction throughout his career. Producers and the public did not care to follow any new directions he hoped to pursue. This book, written with Duryea's surviving son Richard's cooperation, fully explores the life and legacy of a Hollywood icon ready for rediscovery.

She would never admit it, but Elizabeth (Lizzie) Rivers has always wanted a blond ponytail that sways when she walks. Instead, she winds up with a stringy brown clump of hair that can only end up in a messy braid. She's always wanted a perfectly coordinated outfit, with cute accessories, but she always ends up a few steps behind the latest fashion. She's not a wannabe, but Elizabeth just doesn't get this popularity business. One fateful day Lizzie, who is perfectly happy with her current friends, winds up palling with Mackenzie, a new student from L.A.! At first Lizzie gets suspicious, but then winds up doing things she would NEVER otherwise do. Such as skipping class, or changing her style. She starts liking it. But not stopping there, Mackenzie has other plans. She's ready to go extreme- and won't hesitate to get others (including Lizzie) in trouble in the process. Will Lizzie's reputation as a good student, and worse, a good friend, be ruined, all thanks to this one girl? Was this a big mistake? Is she still out to solve the mystery of popularity?

Mrs. Parkington recalls her life as the wife of a ruthless, unscrupulous robber baron in America in the late 1800s

Louis Bromfield

The Matchmaker

Movie Stars of the 1940s

European Actors in Hollywood - A Critical Companion

Status Passage

I Love the Illusion

A comprehensive guide to European actors in American film, this book brings together 15 chapters with A-Z entries on over 900 individuals. It includes case studies of prominent individuals and phenomena associated with the emigres, such as the stereotyping of European actresses in 'bad women' roles, and the irony of Jewish actors playing Nazis.

Dan Duryea was a rare actor that had the knack of creating an impressive array of characters from a limited range of emotions. He used this array in different combinations and frequencies to create heroes and villains from the same patterns. It was a matter of degree pertaining righteous behavior versus malicious cowardice. Sometimes, the touches were subtle; other times they were stark contrasts. That meant there were times when tags like hero and villain meant nothing. Duryea's unique style was highlighted in classic dramas, crime noirs, pulp Westerns, soap opera romances, and low-budget independents from the 1940s to the late 1960s. The Little Foxes (1941) started his film career that continued until The Bamboo Saucer (1967), a Cold War science-fiction adventure. He also appeared on classic American television series, such as Rawhide (1959-1963), Wagon Train (1957-1964), China Smith (1952) and recurring roles in Peyton Place (1967-1968), with dozens of appearances in other dramatic, comedy, and Western series throughout the 1950s and 1960s. Discover the fascinating story of the man and the movies in a richly researched work. 358 pages. Illustrated

In a career spanning six decades, Agnes Moorehead (1900-1974) was perhaps unique among 20th-century American actresses in making her name in four entertainment media--radio, theater, film and television--after age 40. Focusing on 25 of her most representative performances, this retrospective analyzes her work on radio serials like Mayor of the Town (1942-1949) and Suspense (1942-1962), her stage productions of Don Juan in Hell and Gigi, her television appearances on Bewitched and The Twilight Zone and her Emmy-winning appearance on The Wild Wild West. The author presents Moorehead's roles in the context of her personal life, discusses her relationship with directors, producers and other performers and provides little known facts about the productions.

Leading Ladies

An Episode in the Life of Miss Rowan

Roman

The Life and Career of Agnes Moorehead

The Dressmaker's Duke

Also Starring...: Forty Biographical Essays on the Greatest Character Actors of Hollywood's Golden Era, 1930-1965

"In this first-ever biography of Greer Garson, Michael Troyan sweeps away the many myths that even today veil her life. The true origins of her birth, her fairy-tale discovery in Hollywood, and her career struggles at Metro-Goldwyn-Mayer are revealed for the first time. Garson combined an everywoman quality with grace, charm, and refinement. She won the Academy Award in 1941 for her role in Mrs. Miniver, and for the next decade she reigned as the queen of MGM. Co-star Christopher Plummer remembered, "'Here was a siren who had depth, strength, dignity, and humor who could inspire great trust, suggest deep intellect and whose misty languorous eyes melted your heart away!'" Garson earned a total of seven Academy Award nominations for Best Actress, and fourteen of her films premiered at Radio City Music Hall, playing for a total of eighty-four weeks--a record never equaled by any other actress.

She was a central figure in the golden age of the studios, working with legendary performers Clark Gable, Marlon Brando, Elizabeth Taylor, Errol Flynn, Joan Crawford, Robert Mitchum, Debbie Reynolds, and Walter Pidgeon. Garson's experiences offer a fascinating glimpse at the studio system in the years when stars were closely linked to a particular studio and moguls such as L.B. Mayer broke or made careers. With the benefit of exclusive access to studio production files, personal letters and diaries, and the cooperation of her family, Troyan explores the triumphs and tragedies of her personal life, a story more colorful than any role she played on screen.

Contains photographs and profiles that examine the lives and careers of fifty actresses of the studio era who empowered women, each with an annotated list of films, style notes, behind-the-scene facts, trivia, and a list of awards and nominations.

"This play is a rewritten version of the play "The merchant of Yonkers" which was directed in 1938 ..."--P. [4].

The Complete Index to Literary Sources in Film

Hans Conried

The President's Ladies