

Universal Terrors 1951 1955

Michael R. Pitts

Universal Terrors, 1951-1955 Tom Weaver, David Schechter, Robert J. Kiss, 2017-09-11 Universal Studios created the first cinematic universe of monsters--Dracula, Frankenstein, the Mummy and others became household names during the 1930s and 1940s. During the 1950s, more modern monsters were created for the Atomic Age, including one-eyed globs from outer space, mutants from the planet Metaluna, the Creature from the Black Lagoon, and the 100-foot high horror known as Tarantula. This over-the-top history is the definitive retrospective on Universal's horror and science fiction movies of 1951-1955. Standing as a sequel to Tom Weaver, Michael Brunas and John Brunas's *Universal Horrors* (Second Edition, 2007), it covers eight films: *The Strange Door*, *The Black Castle*, *It Came from Outer Space*, *Creature from the Black Lagoon*, *This Island Earth*, *Revenge of the Creature*, *Cult of the Cobra* and *Tarantula*. Each receives a richly detailed critical analysis, day-by-day production history, interviews with filmmakers, release information, an essay on the score, and many photographs, including rare behind-the-scenes shots.

[Universal Terrors, 1951-1955](#) Tom Weaver, David Schechter, Robert J. Kiss, 2017-09-29 Universal Studios created the first cinematic universe of monsters--Dracula, Frankenstein, the Mummy and others became household names during the 1930s and 1940s. During the 1950s, more modern monsters were created for the Atomic Age, including one-eyed globs from outer space, mutants from the planet Metaluna, the Creature from the Black Lagoon, and the 100-foot high horror known as Tarantula. This over-the-top history is the definitive retrospective on Universal's horror and science fiction movies of 1951-1955. Standing as a sequel to Tom Weaver, Michael Brunas and John Brunas's *Universal Horrors* (Second Edition, 2007), it covers eight films: *The Strange Door*, *The Black Castle*, *It Came from Outer Space*, *Creature from the Black Lagoon*, *This Island Earth*, *Revenge of the Creature*, *Cult of the Cobra* and *Tarantula*. Each receives a richly detailed critical analysis, day-by-day production history, interviews with filmmakers, release information, an essay on the score, and many photographs, including rare behind-the-scenes shots.

[A Sci-Fi Swarm and Horror Horde](#) Tom Weaver, 2014-01-10 In this jam-packed jamboree of conversations, more than 60 movie veterans describe their experiences on the sets of some of the world's most beloved sci-fi and horror movies and television series. Including groundbreaking oldies (*Flash Gordon*, *One Million B.C.*); 1950s and 1960s milestones (*The War of the Worlds*, *Psycho*, *House of Usher*); classic schlock (*Queen of Outer Space*, *Attack of the Crab Monsters*); and cult TV favorites (*Lost in Space*, *Land of the Giants*), the discussions offer a frank and fascinating behind-the-scenes look. Among the interviewees: Roger Corman, Pamela Duncan, Richard and Alex Gordon, Tony "Dr. Lao" Randall, Troy Donahue, Sid Melton, Fess Parker, Nan Peterson, Alan Young, John "Bud" Cardos, and dozens more.

Son of Dracula Gary D. Rhodes, Tom Weaver, Robert J. Kiss, 2019-04-14 Gary D. Rhodes guides a ghostly ship through the bayous and backwaters of Louisiana, casting his lantern's light on the vampires of Universal's 1943 classic *Son of Dracula*. Also illuminated are the film's production history and its original script. Unmoored from the errors of the past, Rhodes, Tom Weaver, Robert Guffey and Robert J. Kiss do that research voodoo that they do so well. An engaging, thoroughly researched and accessible book that will appeal to film researchers and fans alike. *Son of Dracula* is finally receiving the attention it deserves. - Dr. Alison Peirse, *After Dracula: The 1930s Horror Film* This is the ultimate tribute to *Son of Dracula*, an underrated jewel in Universal's 1940s horror pantheon: a reproduction of director Robert Siodmak's annotated script, plus some superb bonuses. Sink your fangs into it now! - Steve Kronenberg, *Universal Terrors 1951 - 1955* Contains the script, production history, fun facts, the pressbook, and essays by Robert Siodmak and Curt Siodmak.

Poverty Row HORRORS! Tom Weaver, 1999-11-01 Poverty row horror films were usually inexpensively (some would say cheaply) produced with writing that ranged from bad to atrocious. Yet these movies with their all-star horror casts (Carradine, Lugosi, Karloff, et al.) and their ape men, mad monsters, devil bats and white zombies still have a loyal audience 50 years after their release. Essays contain full filmographic data on the 31 horror chillers made by the three studios from 1940 through 1946 and are arranged by year of release. Each entry includes the date of release, length, production credits, cast credits, interview quotes, and a plot synopsis with critical commentary. Filmographies for prominent horror actors and actresses, from John Abbott to George Zucco, are provided in the appendices.

[The Monster Movies of Universal Studios](#) James L. Neibaur, 2023-06-14 This history and critique of classic scary films "honors Universal's horror legacy. . . . an excellent resource for film students and monster movie fanatics" (*Library Journal*). In 1931 Universal Studios released *Dracula* starring Bela Lugosi. This box office success was followed by a string of films featuring macabre characters and chilling atmospherics, including *Frankenstein*, *The Mummy*, and *The Invisible Man*. With each new film, Universal established its place in the Hollywood firmament as the leading producer of horror films, a status it enjoyed for more than twenty years. In *The Monster Movies of Universal Studios*, James L. Neibaur examines the key films produced by the studio from the early 1930s through the mid-1950s. In each entry, Neibaur recounts the movie's production, provides critical commentary, considers the film's commercial reception, and offers an overall assessment of the movie's significance. Neibaur also examines the impact these films had on popular culture, an influence that resonates in the cinema of fear today. From the world premiere of *Dracula* to the 1956 release of *The Creature Walks among Us*, Universal excelled at scaring viewers of all ages—and even elicited a few chuckles along the way by pitting their iconic creatures against the comedic pair of Abbott and Costello. *The Monster Movies of Universal Studios* captures the thrills of these films, making this book a treat for fans of the golden age of horror cinema. "Studio stills and trade ads for several of the films add a suitably scary touch to this treat for fans and scholars alike. — Booklist "An impressive work of film scholarship." — *Cinema Retro*

The Creature Chronicles Tom Weaver, David Schechter, Steve Kronenberg, 2017-02-06 He was the final addition to Universal's royal family of movie monsters: the Creature from the Black Lagoon. With his scaly armor, razor claws and a face only a mother octopus could love, this Amazon denizen was perhaps the most fearsome beast in the history of Hollywood's Studio of Horrors. But he also possessed a sympathetic quality which elevated him fathoms above the many aquatic monsters who swam in his wake. Everything you ever wanted to know about the Gill Man and his mid-1950s film career (*Creature from the Black Lagoon*, *Revenge of the Creature*, *The Creature Walks Among Us*) is collected in this book, packed to the gills with hour-by-hour production histories, cast bios, analyses, explorations of the music, script-to-screen comparisons, in-depth interviews and an ocean of fin-tastic photos.

Horror Film Stars, 3d Ed. Michael R. Pitts, 2002-01-23 John Carradine, Jamie Lee Curtis, Yvonne De Carlo, Faith Domergue, Boris Karloff, Otto Kruger, Bela Lugosi, Jack Palance, Vincent Price, Santo, and George Zucco are just a few of the 80 horror film stars that are covered in this major standard reference work, now in its third edition. The author has revised much of the information from the two previous editions and has added several more performers to the lineup of horror film stars. The performers are given well rounded career bios and detailed horror film write-ups, with complete filmographies provided for those most associated with horror, science fiction, and fantasy movies, and genre-oriented filmographies for the lesser stars.

Universal Horrors Tom Weaver, Michael Brunas, John Brunas, 2011-12-20 Revised and updated since its first publication in 1990, this acclaimed critical survey covers the classic chillers produced by Universal Studios during the golden age of hollywood horror, 1931 through 1946. Trekking boldly through haunts and horrors from *The Frankenstein Monster*, *The Wolf Man*, *Count Dracula*, and *The Invisible Man*, to *The Mummy*, *Paula the Ape Woman*, *The Creeper*, and *The Inner Sanctum*, the authors offer a definitive study of the 86 films produced during this era and present a general overview of the period. Coverage of the films includes complete cast lists, credits, storyline, behind-the-scenes information, production history, critical analysis, and commentary from the cast and crew (much of it drawn from interviews by Tom Weaver, whom *USA Today* calls the king of the monster hunters). Unique to this edition are a new selection of photographs and poster reproductions and an appendix listing additional films of interest.

Universal Horrors Tom Weaver, Michael Brunas, John Brunas, 2007-02-15 Summary: A definitive study of the 85 films produced during this era and presents a general overview. For each film, complete cast lists, credits, storyline, behind-the-scenes information, production history, commentary from the cast and crew, and in-depth critical analysis. Generously illustrated--Provided by publisher.

[Film Composers Guide](#), 1996

[Film Composers Directory](#), 2000

Horror Film Stars Michael R. Pitts,1991 Brief career summaries of sixty-seven horror film performers. Includes filmographies.

Horror Movie Posters Richard Allen,Bruce Hersenson,1998 Featuring hundreds of movie posters from silent films to the present day. This book includes some of the best known posters for movies such as: The Phantom of the Opera (1925); Dracula (1931); The Mummy's Curse (1944); Invasion of the Body Snatchers (1956); Psycho (1960); Clockwork Orange (1971); Nightmare on Elm Street (1984); Scream (1996).

The Lady from the Black Lagoon Mallory O'Meara,2019-03-05 This acclaimed biography shines a light on a trailblazing woman who created a classic movie monster—and the author's quest to rescue her from obscurity. As a teenager, Mallory O'Meara was thrilled to discover that one of her favorite movies, Creature from the Black Lagoon, featured a monster designed by a woman, Milicent Patrick. But while Patrick should have been hailed as a pioneer in the genre, there was little information available about her. As O'Meara discovered, Patrick's contribution had been claimed by a jealous male colleague and her career had been cut short. No one even knew if she was still alive. As a young woman working in the horror film industry, O'Meara set out to right the wrong, and in the process discovered the full, fascinating story of an ambitious, artistic woman ahead of her time. Patrick's contribution to special effects proved to be just the latest chapter in a remarkable, unconventional life, from her youth growing up in the shadow of Hearst Castle, to her career as one of Disney's first female animators. And at last, O'Meara discovered what really had happened to Patrick after The Creature's success, and where she went. A true-life detective story and a celebration of a forgotten feminist trailblazer, Mallory O'Meara's The Lady from the Black Lagoon establishes Patrick in her rightful place in film history while calling out a Hollywood culture where little has changed since. A Hugo and Locus Award Finalist A Thrillist Best Book of the Year One of Booklist's 10 Best Art Books of the Year

International Television Almanac ,1970

International Motion Picture Almanac Terry Ramsaye,1970

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.

They Thought They Were Free Milton Mayer,2017-11-28 National Book Award Finalist: Never before has the mentality of the average German under the Nazi regime been made as intelligible to the outsider." —The New York Times They Thought They Were Free is an eloquent and provocative examination of the development of fascism in Germany. Milton Mayer's book is a study of ten Germans and their lives from 1933-45, based on interviews he conducted after the war when he lived in Germany. Mayer had a position as a research professor at the University of Frankfurt and lived in a nearby small Hessian town which he disguised with the name "Kronenberg." These ten men were not men of distinction, according to Mayer, but they had been members of the Nazi Party; Mayer wanted to discover what had made them Nazis. His discussions with them of Nazism, the rise of the Reich, and mass complicity with evil became the backbone of this book, an indictment of the ordinary German that is all the more powerful for its refusal to let the rest of us pretend that our moment, our society, our country are fundamentally immune. A new foreword to this edition by eminent historian of the Reich Richard J. Evans puts the book in historical and contemporary context. We live in an age of fervid politics and hyperbolic rhetoric. They Thought They Were Free cuts through that, revealing instead the slow, quiet accretions of change, complicity, and abdication of moral authority that quietly mark the rise of evil.

The Sire de Malétoit's Door Robert Louis Stevenson,1913

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