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### KEY=WOOD - GIANCARLO EMELY

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#### ED WOOD AND THE LOST LUGOSI SCREENPLAYS

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*BearManor Media* **Best Film Book - The Phantom's Annual "B"wards 2017** With trowel and brush in hand, noted film archaeologist Gary D. Rhodes excavates the cinematic sepulcher of Ed Wood's unproduced scripts for Bela Lugosi, *The Vampire's Tomb* and *The Ghoul Goes West*. Joining Rhodes on the expedition are pith-helmeted horror movie expert Tom Weaver, plus Lugosi's original biographer Robert Cremer. These Raiders of the Lost Archives dig deep into the desert of unfiled films, unearthing all manner of previously unknown artifacts and unseen relics. Ed Wood and the Lost Lugosi Screenplays puts these treasures on exhibit for the very first time. "Ed Wood would shout, 'Perfect!' if he saw this book. An amazing collection of unproduced work from the low budget maestro, lovingly curated and explained. Worth buying for the intros alone. These guys know their stuff." - Larry Karaszewski, screenwriter of Tim Burton's *Ed Wood* (1994) "Hot on the heels of Gary D. Rhodes' *Bride of the Monster* script book comes Ed Wood and the Lost Lugosi Screenplays. Delving into the most mythical aspects of the Wood saga, this book examines the facts and mysteries of these unproduced works. Essential for genre enthusiasts." - Jan Alan Henderson, author of *Speeding Bullet*, *The Legendary Lydecker Brothers*, and *Crypt 39 - a Novel* "Gary D. Rhodes, a living breathing encyclopedia of all things Bela Lugosi, now takes us into 'what might have been' territory ... Rhodes' research is, as always, impressively meticulous. How does he find some of this stuff?" - David-Elijah Nahmod, journalist and film critic "Anyone interested in film production history will find this book fascinating. Those who seek insights into the intriguing lives of Ed Wood and Bela Lugosi will be doubly rewarded. But I'm thinking right now of the number of readers who are increasingly interested in screenplay origins, screenplay histories: for that growing number of readers this book will prove to be a true gem!" - Graeme Harper, Dean of the Honors College, Oakland University, Michigan "It is an intriguing work of literary-filmic archeology. In *London After Midnight: A New Reconstruction Based on Contemporary Sources*, Mann offers a reconstruction based on his transcription of a rediscovered 11,000-word fictionalization of the film published in *Boy's Cinema*, an English publication, a year after the film was released. Mann's detailed comparison of surviving sources sheds new light on various "unsettling" aspects of the film, like the discovery of a second murder victim, a plot element not in the final film. Mann's transcription of the story is included in the new book." - Thomas Gladysz, *The Huffington Post*

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## THE CINEMATIC MISADVENTURES OF ED WOOD

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*BearManor Media* Tim Burton's *Ed Wood* (1994), a critically acclaimed film starring Johnny Depp that earned two Academy Awards, only told part of the fascinating story of the strange American screenwriter, director, producer, actor, author, and film editor. Now, authors Andrew J. Rausch and Charles E. Pratt Jr. unreel the unreal back stories of the much-maligned "Worst Filmmaker of All Time" and his 29 films that sometimes outshone Wood's off screen shenanigans. In the 1950s, audiences cringed at *Glen or Glenda*, *Jail Bait* with Steve Reeves, *Bride of the Monster* and *Plan 9 From Outer Space* with Bela Lugosi, *The Violent Years*, and *Night of the Ghouls*. In the 1960s, moviegoers winced at *The Sinister Urge* and *Orgy of the Dead*. Though his films sometimes shocked the delicate sensibilities of post-war audiences, modern moviegoers often love the good, bad, and ugly movie millstones. The authors share a passion for all things Ed Wood and wanted to explore, deplore, and implore the always unvarnished facts about the born loser, who continually defied odds to achieve each scrap of success in Hollywood. Wood refused to allow his dreams to die, despite the seemingly-insurmountable hurdles he faced in life and with his own lack of talent, yet he found a way to continue making movies. Discover his daring deeds in detail, from the crowd favorites to the more obscure nudie films that Wood made late in life. Illustrated. 293 pages, 42 chapters, and 10 interviews with a variety of people involved with Ed Wood films. "A lot of movies are simply lousy - created by two-bit hacks who obviously didn't give a damn about the outcome. But it takes a filmmaker with singularly unique sensibilities to create such sincerely passionate, wondrously lousy films as Edward D. Wood, Jr. Paying tribute to his long and memorable career as both director and screenwriter, the majority of this engaging 293-page softcover consists of separate chapters devoted to each Ed Wood screen project, from 'classics' like *GLEN OR GLENDA* and *PLAN 9 FROM OUTER SPACE*, to surprisingly competent B-movies (*JAIL BAT*, *THE SINISTER URGE*) and his most pathetic paychecks (*SHOTGUN WEDDING*, *LOVE FEAST*). In the process, Rausch and Pratt deftly critique every film - respecting Wood's overall vision, while acknowledging the laughs found in Ed's overripe dialogue, nonsensical stories, half-baked production values, and penchant for stock footage. But while Wood's early projects were both earnest and engagingly ridiculous, his later (often pseudonymous) gigs became increasingly uninspired and embarrassing, with our authors justifiably ripping apart pathetic '70s-era smut like *NECROMANIA*. Rounding out this terrific book are ten interviews, including actor/stuntman Gary Kent (who played caveman Olaf in the Wood-scripted *ONE MILLION AC/DC*), *ED WOOD* screenwriter Larry Karaszewski, author Rudolph Grey, director Aris Iliopoulos (*I WOKE UP EARLY THE DAY I DIED*), and *THE NYMPHO CYCLER* starlet Casey Larrain." -- Shock Cinema

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## PLAN 9 FROM OUTER SPACE: THE ORIGINAL UNCENSORED SCREENPLAY

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It's been called "the worst movie of all time..." Now is YOUR chance to read the original, uncensored screenplay of Ed Wood's infamous film *Plan 9 from Outer Space* and judge for yourself! Originally titled *Grave Robbers from Outer Space*, Wood reportedly wrote the film's script from start to finish in a matter of days, following the untimely death of the film's "star," Bela Lugosi. The movie became *Plan 9 from Outer Space* when, according to legend, the Baptist church funding part of the project found the original title to be "highly offensive." Both titles are contained on the script you have before you: a found-and-unaltered copy of the script that many believe to be the working version used by Ed Wood while filming the movie. Featuring hand-written annotations and corrections alongside the dialogue and scene descriptions that were hammered out on a typewriter back in 1956 (including content that never made it to the finished version of the film), this is a definitive collector's item for any fans of *Plan 9*, Ed Wood, or horror/sci-fi B-movie mania in general!

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## NIGHTMARE OF ECSTASY

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## THE LIFE AND ART OF EDWARD D. WOOD, JR

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Rereleased to coincide with *Ed Wood*, a Tim Burton movie based on the book, this authoritative underground biography brings to life the renegade filmmaker who broke new ground in absurd supernatural horror and campy suspense. The author recalls the '50s, when the invasion of movie houses by monsters became a national youth craze. 140 photos.

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## ED WOOD, MAD GENIUS

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## A CRITICAL STUDY OF THE FILMS

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*McFarland* Filmmaker Ed Wood was controversial and critically maligned, even labeled "the worst director of all time," yet he achieved cult status and remains of great interest today. This book frames Wood's work, such as the cross-dressing themed *Glen or Glenda?* and the haphazard *Bride of the Monster*, as reflections of the culture of their era. Wood invariably worked with infinitesimal budgets, shooting at breakneck speed, incorporating plot twists that defied all logic. Yet there was a tangible if unfocused thematic thrust to Wood's films, which meditate fitfully on gender, religion and society, revealing a "holy trinity" of fixations—sex, death and resurrection. Wood's infamous *Plan 9 From Outer Space*

encapsulates the fixations and flaws that were his hallmarks, and with 22 other films, is explored here. A filmography and 47 photographs are included.

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## **BIG EYES**

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### **THE SCREENPLAY**

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*Vintage* **Big Eyes** chronicles the life of American artist Margaret Keane and her husband Walter who rose to fame in the 1950's because of Margaret's wildly popular and iconic paintings of children. At once a view into the 1950's and 60's art scene and the close study of a marriage, the story follows the dissolution of Margaret and Walter's relationship when Walter passes himself off publicly and illegitimately as the creator of her art. The film's action culminates in a dramatic courtroom scene where husband and wife, in front of two blank canvases, each have to paint to prove the legitimacy of their claims. This book includes the complete screenplay, an afterword by acclaimed screenwriters Scott Alexander and Larry Karaszewski (Ed Wood, Man on the Moon, The People vs. Larry Flynt), and an interview with the film's real life subject, Margaret Keane. Illustrated with photos throughout.

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### **SELECTED POEMS OF EDWARD D. WOOD, JR.**

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*Independently Published* The thirteen strange poems penned by screenwriter/director Ed Wood during his lifetime will not be found in the Ed Wood, Jr. Collection at Cornell University. Cornell is home to the original draft of Wood's screenplay "Grave Robbers from Outer Space" (released in 1959 as "Plan 9 from Outer Space"), as well as his rare novels Killer in Drag (1965), Death of a Transvestite (1967), and others. There is not, however, a single shred of Wood's poetry. The only evidence that "the world's worst filmmaker" was also a poet of equivalent talent are several dozen rejection letters, including one from The New Yorker for a poem entitled "shreik" [sic]. According to Kathy O'Hara (Wood's second wife), the poet renounced his efforts as "pure crap" in 1968, and buried his thirteen unpublished works at the La Brea Tar Pits. A few days later, O'Hara attempted to retrieve the poems, but they had vanished from the unmarked grave. Wood subsequently coined the term "poesy-snatchers" to explain what had happened to his missing body of work. Nearly 30 years later the poems were discovered inside an abandoned flying saucer that landed in New Jersey.

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### **THE PEOPLE VS. LARRY FLYNT**

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#### **THE SHOOTING SCRIPT**

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*It Books* Includes the writers' detailed scene-by-scene notes of cuts, changes, and choices made during the production, an exclusive interview with the director, the writers' original 4-page treatment sent to producer Oliver Stone which sold the project to the producers, film stills, historical photos and documents, and complete credits. 34 b/w photos.

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### **MAN ON THE MOON**

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#### **THE SHOOTING SCRIPT**

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*It Books* A screenplay depicts the life of Andy Kaufman, a controversial comedian whose act bordered on performance art

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### **ED WOOD**

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*Faber & Faber* The screenplay of a Tim Burton film featuring the eccentric Ed Wood, who directs trashy films while dressed in women's clothes. The story communicates his struggle to express creativity in a harsh and uncomprehending world.

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### **HAL WARREN**

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#### **THE DIRECTOR OF FATE**

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*CreateSpace* This comedy is a fictitious "ED WOOD" type screenplay about the making of "MANOS The Hands of Fate." Harold P. Warren (October 23, 1923 - December 26, 1985), better known as Hal Warren, was an insurance and fertilizer salesman who lived in the El Paso, Texas area. He is best remembered for writing, directing, and producing the 1966

movie "Manos" The Hands of Fate. Manos is remembered as one of the worst films of all time. Warren made Manos on a bet. He had met Stirling Silliphant, who was in the area scouting locations for a film. Warren bet Silliphant (who would later write the award winning screenplay for In the Heat of the Night) that he could make a successful horror movie on a limited budget. Warren raised about \$20,000. He managed to find an old 16-millimeter Bell & Howell camera to use on the film. Because the camera was spring wound, it could only shoot just over 30 seconds of film at a time. After casting himself in the starring role of Michael, he approached locals to play the other roles, as well as fill crew positions. He did not pay anyone, instead promising people a percentage of the profits. Warren and two others also dubbed all the voices, as the camera was not capable of capturing sound. For two months, Warren, the cast, and crew filmed at County Judge Colbert Coldwell's ranch. Warren's prima donna attitude caused much friction among those working on the film, who began calling the film Mangos: The Cans of Fruit behind his back. When the time came to premiere the film in El Paso, Warren turned the premiere into a media event. He hired a limousine to carry the cast to the theater. But a few minutes into the film, the audience began heckling it, and soon broke down into hysterics. Manos had a short run on some drive-in theaters in West Texas. Afterwards, the movie was largely forgotten until it was featured in Mystery Science Theater 3000 in 1993. This is how the film MIGHT have been made...

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## THE GHOUL GOES WEST

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### A TOR.COM ORIGINAL

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*Tor Books* The Ghoul Goes West by Dale Bailey is a fantasy novelette about two brothers, both obsessed with movies--one a not very successful screenwriter, the other an academic. When one dies from a drug overdose, his brother travels to Hollywood to investigate, and make amends for not being as supportive as he could have been. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

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## THE PHILOSOPHY OF TIM BURTON

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*University Press of Kentucky* In 1952, just one year after Coach Adolph Rupp's University of Kentucky Wildcats won their third national championship in four years, an unlikely high school basketball team from rural Graves County, Kentucky, stole the spotlight and the media's attention. Inspired by young coach Jack Story and by the Harlem Globetrotters, the Cuba Cubs grabbed headlines when they rose from relative obscurity to defeat the big-city favorite and win the state championship. A classic underdog tale, The Graves County Boys chronicles how five boys from a tiny high school in southwestern Kentucky captured the hearts of basketball fans nationwide. Marianne Walker weaves together details about the players, their coach, and their relationships in a page-turning account of triumph over adversity. This inspiring David and Goliath story takes the reader on a journey from the team's heartbreaking defeat in the 1951 state championship to their triumphant victory over Louisville Manual the next year. More than just a basketball narrative, the book explores a period in American life when indoor plumbing and electricity were still luxuries in some areas of the country and when hardship was a way of life. With no funded school programs or bus system, the Cubs's success was a testament to the sacrifices of family and neighbors who believed in their team. Featuring new photographs, a foreword by University of Kentucky coach Joe B. Hall, and a new epilogue detailing where the players are now, The Graves County Boys is an unforgettable story of how a community pulled together to make a dream come true.

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## ED WOOD'S BRIDE OF THE MONSTER

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*BearManor Media* Best Book of the Year (2017) - Classic Images The Merrill T. McCord Research Award 2017 - from Classic Images and Best Cover of the Year 2017 - Classic Images Shovel in hand, the redoubtable Gary D. Rhodes returns to the Graveyard of Forgotten Facts, unearthing a treasure trove of terrific illustrations and a casket-full of new information and insights on Bela Lugosi, Ed Wood and Bride of the Monster (1956). Also exhumed are Bride's shooting script and a vault full of decaying extras. Accompanying him in this 60th anniversary "Bela-bration" of the film's release is partner-in-crime Tom Weaver, as well as contributors Sam Sherman, Robert J. Kiss and Michael Lee. "Brings back a lot of good memories... That's what I live for. This is history, and I'm living it all over again." - Conrad Brooks, Ed Wood's friend and actor in Bride of the Monster "Ed Wood's Bride of the Monster isn't the director's most famous film, or the most beloved, either, but it is the best work the obsessive and resourceful Wood ever did. Loopy and retro even in its own day, Bride gets fabulous treatment in this engrossing volume, with Gary D. Rhodes's carefully researched account of the picture's development, shoot, and exhibition. I enjoyed exploring details of the film's tangled chronology, Bela Lugosi's casting and performance, and differences between script and finished film. Plus, images and extras I never imagined I'd see. I love Ed, I love Bela and I love Bride of the Monster." —David J. Hogan, author of Dark Romance: Sexuality in the Horror Film and Film Noir FAQ. "When it comes to throwing the spotlight on American cinema's dark corners that have been forgotten or ignored by critics, few people possess the breadth of knowledge, archival research expertise and ability to construct fascinating histories as Gary D. Rhodes. In this volume, and continuing his long-standing work on Bela Lugosi, Rhodes unearths and contextualizes with his usual,

meticulous scholarship a wealth of material related to the final film in which Lugosi starred. A real treat not just for Lugosi fans, but also for those with an interest in the way American filmmaking was practiced in the periphery of Hollywood.” - Yannis Tzioumakis, Senior Lecturer at the University of Liverpool and author of *Hollywood’s Indies: Classics Divisions, Specialty Labels, and the American Film Market*

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## **BELA LUGOSI: MIDNIGHT MARQUEE ACTORS SERIES REVISED**

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*Midnight Marquee & BearManor Media* Since Bela Lugosi was the very first book published by Midnight Marquee Press, Inc. in 1995, and had been sold out for several years, we felt it was time to revise our best-selling title. We decided to inaugurate the Midnight Marquee Actors Series with horror film icon Bela Lugosi. The first reason was the fact that Lugosi is one of our favorite legends of the Golden Age of Horror Films. And the second reason is that the 1990s appeared to be the decade of his rebirth and rediscovery. With the release of pristine copies of Universal horror classics in attractively packaged, low-priced DVDs, the continued interest in cult writer/director Edward D. Wood, Jr. and the artistic triumph of Tim Burton’s *Ed Wood*, which features Bela Lugosi (distorted history noted), a new generation of film fan was being introduced to the legendary bogeyman. As our writers attest, Lugosi was a very gifted actor, who appeared in only a handful of well-produced, quality vehicles, but whose reputation has mushroomed far beyond the movies in which he sometimes had to appear. But even the worst Lugosi film is better than most of the dreck passing for horror films today. What better star with which to start our Midnight Marquee Actors Series? And what better star to deserve a new revised and updated edition?

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## **THE GOLDEN TURKEY AWARDS**

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### **NOMINEES AND WINNERS, THE WORST ACHIEVEMENTS IN HOLLYWOOD HISTORY**

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## **TIM BURTON**

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### **ESSAYS ON THE FILMS**

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*McFarland* Since his early days at Disney, Tim Burton has shown a unique talent and vision. His writing and directing credits range from big-budget features such as *Batman* (1989) and *Batman Returns* (1992), to the comically grisly *The Nightmare Before Christmas* (1993) and *Corpse Bride* (2005), to the twisted fairy tale *Edward Scissorhands* (1990), to literary adaptations like *Big Fish* (2003), *Charlie and the Chocolate Factory* (2005) and *Sweeney Todd* (2007). Though his name has become synonymous with the macabre and the odd, Burton’s films often reveal and champion the flawed human in us all. This collection of new essays brings together scholarship on many of his popular films, adaptations, and innovations in stop-motion animation and his collaborative relationship with actor Johnny Depp, providing an in-depth exploration of one of the most prominent figures on the pop culture landscape in recent decades.

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## **THE IMMORTAL COUNT**

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### **THE LIFE AND FILMS OF BELA LUGOSI**

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*University Press of Kentucky* Bela Lugosi won immediate fame for his portrayal of the immortal count in the 1931 film *Dracula*. After a decade of trying vainly to broaden his range and secure parts to challenge his acting abilities, Lugosi resigned himself to a career as the world’s most recognizable vampire. His last years were spent as a forgotten and rather tragic figure. When he died in 1956, Lugosi could not have known that vindication of his talent would come—his face would adorn theaters, his image would appear on greeting cards and postage stamps, his film memorabilia would sell for more than he earned in his entire career, and his Hungarian accent would be instantly recognized by millions of people. Martin Landau’s Oscar-winning role as Lugosi in the 1994 film *Ed Wood* added an ironic twist to a career that had ended in oblivion. In 1974, devoted Lugosi fan Arthur Lennig published a highly regarded biography of the unsung actor. More than twice the length of the original and completely rewritten, *The Immortal Count* provides deeper insights into Lugosi’s films and personality. Drawing upon personal interviews, studio memos, shooting scripts, research in Romania and Hungary, and his own recollections, Lennig has written the definitive account of Lugosi’s tragic life.

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**PLAN 9 FROM OUTER SPACE**

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**THE ORIGINAL UNCENSORED AND UNCUT SCREENPLAY**

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**BIO-PICS**

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**A LIFE IN PICTURES**

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*Columbia University Press* **Bio-pics: A Life in Pictures** offers a series of case studies which throw light on this most unique of genres. Is the bio-pic a genre in its own right? Or are such films merely footnotes in other more traditional genres such as the western or costume drama, depending on the historical figure under scrutiny. Unlike other genre forms bio-pics seemingly share no familiar iconography, codes or conventions. They can be set anywhere and at any time. What links them is quite simply that the films depict the life of an 'important' person. Through a carefully selected range of thematically linked (English-language) bio-pics released since 1990 this book explores key issues surrounding their resurgence, narrative structure, production, subject representation or misrepresentation, and critical response. The films under discussion are grouped around a profession (writers, singers, politicians, sportsmen, criminals, artists) allowing for comparisons to be drawn in approaches to similar subject matter.

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**THE TIM BURTON ENCYCLOPEDIA**

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*Rowman & Littlefield* **Tim Burton** has been a major director for a quarter of a century, producing both cult classics and blockbuster films including *Edward Scissorhands*, *Beetlejuice*, *Ed Wood*, *Batman*, *Mars Attacks!*, *Sweeney Todd*, *Alice in Wonderland*, and *Dark Shadows*. An A-Z list of all things Burton, including his live action films, his animated features, his shorts, his non-film work, and the collaborators who have helped manifest his unique perspective into memorable works of cinema. The book will highlight Burton's accomplishments as a visual artist with an uncompromised aesthetic, narrating the evolution of his creative practice from his earliest childhood drawings through his mature works.

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**THE DISASTER ARTIST**

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**MY LIFE INSIDE THE ROOM, THE GREATEST BAD MOVIE EVER MADE**

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*Simon and Schuster* **Presents** a humorous ode to cinematic hubris, discussing the story of the mysteriously wealthy misfit, Tommy Wiseau, the producer, director, and star of the "The Room," which later became an international cult film despite making no money at the box office.

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**IT CAME FROM HORRORWOOD**

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**INTERVIEWS WITH MOVIEMAKERS IN THE SF AND HORROR TRADITION**

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*McFarland* **Tom Weaver's** classic fifth volume of interviews is now back in print. Originally published as *It Came from Weaver Five* in 1996, this collection goes behind the scenes with 20 of the most talkative people of Hollywood's horror, science fiction and serial films of the 1930s through 1960s. Delores Fuller loaned Ed Wood her angora sweater, but didn't fully realize he was a transvestite until *Glen or Glenda* was released. Tom Hennesy played the title role in Clint Eastwood's first movie--*Revenge of the Creature*. The interviewees include Fuller, Hennesy, Junior Coghlan, Charlotte Austin, Les Baxter, John Clifford, Mara Corday, Kathleen Crowley, Michael Fox, Anne Gwynne, Linda Harrison, Michael Pate, Gil Perkins, Walter Reed, Joseph F. Robertson, Aubrey Schenck, Sam Sherman, Gloria Stuart, Gregory Walcott and Robert Wise. Also included is "A Salute to Ed Wood," with illustrations by Drew Friedman.

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**TIM BURTON**

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*No Exit Press* **Tim Burton** is one of Hollywood's leading directors, but he is also one of its most unconventional figures. This book looks at the man behind such films as *Edward Scissorhands*, *Beetlejuice*, *Batman*, *Ed Wood*, *Mars Attacks!* and *Planet of the Apes*.

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## 100 SCIENCE FICTION FILMS

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*Bloomsbury Publishing* A comprehensive guide to science fiction films, which analyzes and contextualizes the most important examples of the genre, from *Un voyage dans la lune* (1902), to *The Road* (2009).

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## THE 101 HABITS OF HIGHLY SUCCESSFUL SCREENWRITERS, 10TH ANNIVERSARY EDITION

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### INSIDER SECRETS FROM HOLLYWOOD'S TOP WRITERS

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*Simon and Schuster* You can struggle for years to get a foot in the door with Hollywood producers--or you can take a page from the book that offers proven advice from twenty-one of the industry's best and brightest! In this tenth anniversary edition, *The 101 Habits of Highly Successful Screenwriters, 2nd Edition* peers into the lives and workspaces of screenwriting greats--including Terry Rossio (the *Pirates of the Caribbean* franchise), Aline Brosh McKenna (*Morning Glory*), Bill Marsilli (*Deja Vu*), Derek Haas and Michael Brandt (*Wanted*), and Tony Gilroy (the *Bourne* franchise). You will learn best practices to fire up your writing process and your career, such as: Be Comfortable with Solitude Commit to a Career, Not Just One Screenplay Be Aware of Your Muse's Favorite Activities Write Terrible First Drafts Don't Work for Free Write No Matter What This indispensable handbook will help you hone your craft by living, breathing, and scripting the life you want!

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## TEACHING VISUAL LITERACY IN THE PRIMARY CLASSROOM

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### COMIC BOOKS, FILM, TELEVISION AND PICTURE NARRATIVES

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*Routledge* *Teaching Visual Literacy in the Primary Classroom* shows how everyday literacy sessions can be made more exciting, dynamic and effective by using a wide range of media and visual texts in the primary classroom. In addition to a wealth of practical teaching ideas, the book outlines the vital importance of visual texts and shows how children can enjoy developing essential literacy skills through studying picture books, film, television and comic books. Designed to take into account the renewed Framework for Literacy, each chapter offers a complete guide to teaching this required area of literacy. Aimed at those who want to deliver high quality and stimulating literacy sessions, each chapter contains a range of detailed practical activities and resources which can be easily implemented into existing literacy teaching with minimal preparation. In addition, each chapter gives clear, informative yet accessible insights into the theory behind visual literacy. Containing a wealth of activities, ideas and resources for teachers of both Key Stage 1 and Key Stage 2, this book discusses how children's literacy skills can be developed and enhanced through exploring a range of innovative texts. Six chapters provide comprehensive guides to the teaching of the following media and literacy skills: picture books film and television comic books visual literacy skills genre adaptation. *Teaching Visual Literacy in the Primary Classroom* is an essential resource for all those who wish to find fresh and contemporary ways to teach literacy and will be useful not only to novices but also to teachers who already have experience of teaching a range of media. Students, primary school teachers, literacy co-ordinators and anyone who is passionate about giving pupils a relevant and up-to-date education will be provided with everything they need to know about teaching this new and ever-expanding area of literacy.

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## JOHNNY DEPP

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### A KIND OF ILLUSION

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The star of some of the best American films in recent history, Johnny Depp is also one of Hollywood's most versatile and enigmatic actors. From *Edward Scissorhands*, *What's Eating Gilbert Grape?*, *Ed Wood*, and *Donnie Brasco* to his Oscar-nominated performances in *Pirates of the Caribbean* and *Finding Neverland* his film roles have always been unconventional, earning him international respect and adoration. In *Johnny Depp: A Kind of Illusion*, film journalist Denis Meikle looks at the effects that Depp's rising critical and commercial stature may have on the direction of his career, including his recent film *Pirates of the Caribbean 2*.

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## SCRIPTS FROM THE CRYPT: THE HIDEOUS SUN DEMON

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*BearManor Media* In this one-of-a-kind volume, you'll learn everything under the sun about producer-director-star Robert Clarke's 1959 monster classic: Clarke's in-depth account of the making of his low-budget independent movie; reprints of TWO versions of the script, the first set in the jungles of Guatemala; the full story of *SUN DEMON*'s world premiere at a

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Texas drive-in; anecdotal memories of the frantic filmmaking process from nearly a dozen cast-and-crew participants; the original "Showmanship Manual"; an outline for a follow-up SUN DEMON film proposed by Clarke in the 1970s; scores of rare and never-seen photographs; even an afterword from sexquisite co-star Nan Peterson! This is the first in a series of such books from longtime genre fan and chronicler Tom Weaver. From MONSTERS FROM THE VAULT magazine, reviewed by Bryan Senn: "a fascinating chronicle of independent filmmaking from a bygone era" "Weaver leaves no sun-drenched stone unturned" "Weaver also continues his super-fun Scripts from the Crypt series, begun with The Hideous Sun Demon, with not one but two new entries. No. 2 goes deep on the Lon Chaney cult shocker Indestructible Man (1956). Beyond the complete original screenplay by Vy Russell and Sue Bradford, the profusely illustrated large-format softcover incorporates new and archival quotes from many of the pic's participants, an interview with costar Casey Adams (aka Max Showalter), profiles of colorful filmmaking partners Jack Pollexfen and Aubrey Wisberg, notes on the script, trivia, David Schecter's analysis of the score, and much, much more, including an appreciation by fan/auteur Fred Olen Ray. Even if you, unlike Indestructible Man Butcher Benton, have never chanted the mantra "Paul Lowe, Squeamy Ellis, Joe Marcelli," you'll want to invest your time and dough in this essential tome. -- Videoscope

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### THE ENCYCLOPEDIA OF FEATURE PLAYERS OF HOLLYWOOD, VOLUME 3

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*BearManor Media* Learn from the following actors and actresses what it was like for the feature players of Hollywood working in films during its Golden Era. Read of their often humorous and exciting stories as they lived out their lives & careers behind and in front of the camera. Featured in this volume: Rita Quigley Rex Reason Marshall Reed Walter Reed Frank Richards Keith Richards Warner Richmond Chuck Roberson Robert Rockwell Ric Roman Henry Rowland Herbert Rudley Bing Russell Gene Rutherford James Seay Robert Shayne Marion Shilling Richard Simmons Mickey Simpson Jeremy Slate Paul Sorensen Arthur Space Peggy Stewart Harold J. Stone Liam Sullivan Lyle Talbot Steve Terrell Ruth Terry Frank M. Thomas Harry Townes Virginia Vale Russell Wade Gregory Walcott George Wallace David Warner Peggy Webber Jacqueline White Robert Wilke Scott Wilson Marie Windsor Morgan Woodward Hank Worden Than Wyenn H.M. Wynant About the Authors Tom and Jim Goldrup, sons of Eugene and Fernita (McKillop) Goldrup, were born in Palo Alto, California, and raised in the historic town of Sonoma in that state. They, with older brothers Bill and Ray, had a strong love of the movies, which was aided by their father building their first television set in 1949. After growing to adulthood, Ray made a living as a screenplay writer, and Tom and Jim pursued a less successful career as actors. They also turned to writing, having a book, *Growing Up on the Set*, a book based on former child performers in Hollywood, published in 2001. They have also interviewed over one hundred and fifty actors—these interviews serve as the basis for this book. They reside in Ben Lomond, California, where they are active in the local theater. In between their writing and acting they enjoy travel, having recently visited Nepal and India where they trekked in the Himalaya Mountains.

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### THE FILMS OF TIM BURTON

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#### ANIMATING LIVE ACTION IN CONTEMPORARY HOLLYWOOD

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*Bloomsbury Publishing USA* Most Tim Burton films are huge box-office successes, and several are already classics. The director's mysterious and eccentric public persona attracts a lot of attention, while the films themselves have been somewhat overlooked. Here, Alison McMahan redresses this imbalance through a close analysis of Burton's key films () and their industrial context. She argues that Burton has been a crucial figure behind many of the transformations taking place in horror, fantasy, and sci-fi films over the last two decades, and demonstrates how his own work draws on a huge range of artistic influences: the films of George Melies, surrealism, installation art, computer games, and many more. *The Films of Tim Burton* is the most in-depth analysis so far of the work of this unusual filmmaker - a director who has shown repeatedly that it is possible to reject mainstream Hollywood contentions while maintaining critical popularity and commercial success.

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### THE FILMS OF JOHNNY DEPP

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*McFarland* Since his rise to fame in the television series *21 Jump Street* in 1987 and his subsequent transition to film acting, Johnny Depp has received constant criticism for his choice of roles--at least until his popular turn in the *Pirates of the Caribbean* series. This book aims to reveal the ways in which Depp's choices of film roles, though often considered eccentric, allowed him to develop into the representative film actor of his time. It organizes all of Depp's films chronologically, narrating in the process his transition from underestimated teenage pretty boy to bona fide Hollywood hotshot. Along the way, the book addresses Depp's relationship to earlier film actors, especially to Marlon Brando and the silent comics; the influence of Depp's androgynous sexuality on both his choice of roles and his acting; and his relationships with directors Terry Gilliam and Tim Burton.

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## INVENTED LIVES, IMAGINED COMMUNITIES

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### THE BIOPIC AND AMERICAN NATIONAL IDENTITY

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*SUNY Press* **How Hollywood biopics both showcase and modify various notions of what it means to be an American. Biopics—films that chronicle the lives of famous and notorious figures from our national history—have long been one of Hollywood’s most popular and important genres, offering viewers various understandings of American national identity. Invented Lives, Imagined Communities provides the first full-length examination of US biopics, focusing on key releases in American cinema while treating recent developments in three fields: cinema studies, particularly the history of Hollywood; national identity studies dealing with the American experience; and scholarship devoted to modernity and postmodernity. Films discussed include Houdini, Patton, The Great White Hope, Bound for Glory, Ed Wood, Basquiat, Pollock, Sylvia, Kinsey, Fur, Milk, J. Edgar, and Lincoln, and the book pays special attention to the crucial generic plot along which biopics traverse and showcase American lives, even as they modify the various notions of the national character. “A provocative, critically astute study, this collection examines the biopic as a reflexive, refractive modernist film genre. Admirably researched essays provide close, compelling readings of chosen films, while exploring the multilayered matrices of historical fact, biographical and autobiographical literature, popular media representations, and cultural histories—shaping not only the lives and narratives of the performers, artists, and political/historical figures represented but also the practices of the filmmakers as they worked within or on the margins of the Hollywood industry.” — Cynthia Lucia, Rider University “The volume’s greatest strengths include its range, its variety of ideas on the significance of the biopic, and its research—definitive in several cases—into the relation between historical figures and their cinematic counterparts.” — James Morrison, author of Passport to Hollywood: Hollywood Films, European Directors**

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### PLAN 9 FROM OUTER SPACE

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#### MOVIE NOVELIZATION

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*Createspace Independent Publishing Platform* **When mysterious crafts emerge from starlight over the sleepily, little hamlet known as Nilbog, wonder turns to horror as the alien presence begins ressurecting the dead in order to systematically wipe out the human race. Now, amongst alien invasion and the dead crawling from out of the grave, the world's only hope lies with ace-pilot Jeff Trent and a band of rag-tag survivors who must stop these grave robbers from outer space-before it's the end of all mankind! Based on Edward D. Wood, Jr.'s original 1959 screenplay of his magnum opus, author and actor Matthew Ewald reintroduces the tale of unspeakable horrors from outer space that paralyze the living and resurrect the dead in: Plan 9 From Outer Space!**

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### A CHRONOLOGY OF THE CINEMA VOLUME 1 FROM THE PIONEERS TO 1960

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*Youcanprint* **This Chronology of the Cinema, of which we propose here the first volume, aims to retrace the history of the seventh art in the different countries of the world by chronicling year by year its main events and developments, starting from the birthdates of the pioneers and inventors who preceded the Lumière brothers to reach until the year 2015, with the goal to offer the readers a global perspective on its birth, evolution and diffusion over time. This first volume covers the period going from 1830 to 1960. The information presented for each year is divided into thematic sections. The first one, titled "Personalities", reports the births and the deaths of the most important persons (directors, art directors, producers, actors, costume designers, cinematographers, theoreticians, critics, etc.) in the history of the cinema, together with the positions they covered in their careers. Across its three volumes, this Chronology offers information on more than 3000 persons. The second section, titled "Movies", lists the most relevant movies made during the year reporting for each of them the essential details like: director, English title and original title, genre, producing country, technology (film and sound), scriptwriter, editor, cinematographer, production designer/art director, producer, composer, costume designer, make-up artist, special effect artist and actors. Across its three volumes, this Chronology offers information on more than 3000 films. The third section, titled "Events", reports the main events in the history of cinema as: the first screenings and the first movies made in the different countries, the inventions and technologies that affected and innovated this art, the creation of production companies, movie archives and other institutions (cinema schools, censorship offices, festivals), and the publication of the most important theoretical essays, cinema magazines and artistic manifestos. The fourth section, titled "Film Awards", reports for each year the winners of various important awards, divided by categories, at national and international festivals and events in the different continents to offer a more articulated point of view on the seventh art across the world. Among the awards and festivals here considered are: Golden Globe, Academy Awards, Venice Film Festival, Cannes Festival, BAFTA, Berlin Film Festival, Moscow Film Festival, Ouagadougou International Film Festival, Tokyo International Film Festival and the Mar de la**

Plata Festival.

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## LUGOSI

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### HIS LIFE IN FILMS, ON STAGE, AND IN THE HEARTS OF HORROR LOVERS

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*McFarland* He was born Béla Ferenc Dezsó Blaskó on October 20, 1882, in Hungary. He joined Budapest's National Theater in 1913 and later appeared in several Hungarian films under the pseudonym Arisztid Olt. After World War I, he helped the Communist regime nationalize Hungary's film industry, but barely escaped arrest when the government was deposed, fleeing to the United States in 1920. As he became a star in American horror films in the 1930s and 1940s, publicists and fan magazines crafted outlandish stories to create a new history for Lugosi. The cinema's Dracula was transformed into one of Hollywood's most mysterious actors. This exhaustive account of Lugosi's work in film, radio, theater, vaudeville and television provides an extensive biographical look at the actor. The enormous merchandising industry built around him is also examined.

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### CLAWS & SAUCERS: SCIENCE FICTION, HORROR, AND FANTASY FILM 1902-1982: A COMPLETE GUIDE

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*Lulu Press, Inc* **CLAWS & SAUCERS** is the most complete guide to classic science fiction, horror, and fantasy films ever written. **CLAWS & SAUCERS** describes and critiques 1700+ films: virtually every sci-fi, horror, and fantasy film made from 1902-1982, including dozens of thrillers, exploitation films, psychedelic films, and adventure films.

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### THE ART OF SLEEPY HOLLOW

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*Gardners Books* Authored by the writer of the film *Seven*, this book follows the making of Tim Burton's film *The Legend of Sleepy Hollow*. It contains numerous stills, production sketches and set paintings, illustrating Burton's artistic vision from his early ideas to the finished film.

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### FILM NOIR GUIDE

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#### 745 FILMS OF THE CLASSIC ERA, 1940-1959

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*McFarland* 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.