

# Masters of Menace: Greenstreet and Lo



**Ted Sennett**

# Masters Of Menace Greenstreet And Lorre

**Michal Rosen-Zvi**



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*Masters of Menace* Ted Sennett, 1979      *The Mystery Fancier* (Vol. 7 No. 2) March-April 1983 Guy M. Townsend, 2010-09-04 The *Mystery Fancier* Volume 7 Number 2 March April 1983 contains Young Detective Kildare by Evelyn Herzog The World of Nero Wolfe by Asbjorn Skytte An Interview with Desmond Bagley by Jane S Bakerman and Deduction in Duplicate by Alan S Mosier      *Hollywood Goes Oriental* Karla Rae Fuller, 2010-08-16 An in depth look at the portrayal of Asian characters by non Asian actors in classical Hollywood film In the classical Hollywood studio era of the 1930s to the 1960s many iconic Asian roles were filled by non Asian actors and some like Fu Manchu or Charlie Chan are still familiar today In *Hollywood Goes Oriental* Caucasian Performance in American Film Karla Rae Fuller tracks specific cosmetic devices physical gestures dramatic cues and narrative conventions to argue that representations of Oriental identity by Caucasian actors in the studio era offer an archetypal standard Through this standard Fuller shed light on the artificial foundations of Hollywood's depictions of race and larger issues of ethnicity and performance Fuller begins by investigating a range of Hollywood productions including animated images B films and blockbusters to identify the elaborate make up practices and distinct performance styles that characterize Hollywood's Oriental In chapter 2 Fuller focuses on the most well known Oriental archetype the detective who incorporates both heroic qualities and darker elements into a complex persona Moving into the World War II era Fuller examines the Oriental character as political enemy and cultural outsider in chapter 3 drawing a distinction between the good Chinese and the sinister Japanese character In chapter 4 she traces a shift back to a seemingly more benign erotic and often comedic depiction of Oriental characters after the war While *Hollywood Goes Oriental* primarily focuses on representations of Oriental characters by Caucasian actors Fuller includes examples of performances by non Caucasian actors as well She also delves into the origination connotations and repercussions of the loaded term yellowface which has been appropriated for many causes Students scholars of film and anyone interested in Asian and cultural studies will appreciate this insightful study      **Continental Strangers** Gerd Gemünden, 2014-02-18 Hundreds of German speaking film professionals took refuge in Hollywood during the 1930s and 1940s making a lasting contribution to American cinema Hailing from Austria Hungary Poland Russia and the Ukraine as well as Germany and including Ernst Lubitsch Fred Zinnemann Billy Wilder and Fritz Lang these multicultural multilingual writers and directors betrayed distinct cultural sensibilities in their art Gerd Gemünden focuses on Edgar G Ulmer's *The Black Cat* 1934 William Dieterle's *The Life of Emile Zola* 1937 Ernst Lubitsch's *To Be or Not to Be* 1942 Bertold Brecht and Fritz Lang's *Hangmen* Also *Die* 1943 Fred Zinnemann's *Act of Violence* 1948 and Peter Lorre's *Der Verlorene* 1951 engaging with issues of realism auteurism and genre while tracing the relationship between film and history Hollywood politics and censorship and exile and re migration      **Jean Negulesco** Michelangelo Capua, 2017-08-11 Originally a successful painter from Romania Jean Negulesco worked in Hollywood first as an art director then as a second unit director He was later hired as a director by

various studios mostly for ballet and musical shorts before being assigned to a number of commercially successful films. During his 30 year career he worked in several European countries yet it was in the U S he achieved his greatest success with Warner Brothers and 20th Century Fox. Dubbed The Prince of Melodrama by critics he directed films of all genres working with stars like Joan Crawford, John Garfield, Marilyn Monroe, Lauren Bacall, Bette Davis, Richard Burton, Alec Guinness, Fred Astaire and many others. *Negulesco* was nominated for Best Director by the Academy of Motion Picture Arts and Sciences in 1948 for *Johnny Belinda*, now considered a classic along with his *The Mask of Dimitrios* 1944, *Humoresque* 1946, *How to Marry a Millionaire* 1953 and *Three Coins in the Fountain* 1954. This book the first on him since his 1984 autobiography covers his extraordinary life and career with extensive analyses of his films. Filmmakers, 1979. *Walking the Shark* Anne Sharp, 2003. In celebration of Peter's 100th birthday the creator of *Walking the shark* a Peter Lorre page <http://www.plorre.com> offers a critical appreciation of this brilliant beguiling devilishly unquantifiable creature of the theater. With twenty one black and white photographs. The Holocaust Film Sourcebook: Documentary and propaganda Caroline Joan Picart, 2004. A comprehensive filmography listing fictional narrative films in the first volume and documentary and propaganda films in the second. The films listed alphabetically were produced in many different countries. The work lists films made during World War II and after including Nazi films. Each entry provides bibliographic information, a summary of the story and a list of primary and secondary sources. Each volume contains a few spotlight essays. Partial contents. **John Huston** Allen Cohen, Harry Lawton, 1997. This reference work provides a biography of John Huston, a critical survey of his oeuvre, a chronology of his life, a filmography with synopses of the films he directed, wrote for or appeared in, an annotated bibliography of writings on Huston, a list of articles and reviews of particular films and information concerning screenplays, awards and honors, archival resources and related matters. Largely follows the organizational pattern of *A Reference Publication in Film* series. Annotation copyrighted by Book News Inc. Portland, OR. Let's Scare 'em! Rick Atkins, 1997. Since the sound film appearances of Boris Karloff as Frankenstein's monster, Bela Lugosi as the Count and Lon Chaney as the Wolf Man, audiences have enjoyed horror and fantasy thrillers. This work documents and illustrates the suspension of disbelief and audience manipulation integral to these three decades of horror, fantasy and monster movies with interviews with 122 photographs and a filmography of 251 of the best known and some not so known releases beginning with *The Cat Creeps* 1930 through *The Innocents* 1961. Leading producers, directors, actors e.g. Carl Laemmle Jr., Kenneth Strickfaden, William Castle, John Carradine and Forrest J Ackerman discuss the genre, their colleagues, directing styles, business deals and moviemaking secrets. The extensive filmography covers 251 films and gives credits for the original story, screenwriter, camera and production crew and cast members and their roles. **American National Biography**, 1999. **The Art of Hanna-Barbera** Ted Sennett, 1989. Traces the history of the animation art of Hanna and Barbera from their beginning in the 1930s to the present. **Film Culture**, 1977. *Encyclopaedia Judaica* Fred Skolnik, 2007. Provides an exhaustive and

organized overview of Jewish life and knowledge from the Second Temple period to the contemporary State of Israel from Rabbinic to modern Yiddish literature from Kabbalah to Americana and from Zionism to the contribution of Jews to world cultures     Subject Catalog Library of Congress,1979     Subject Catalog, 1979 Library of Congress,1979     The Macmillan Film Bibliography George Rehrauer,1982     *The Spectator* ,1996     International Dictionary of Films and Filmmakers: Actors and actresses Tom Pendergast,Sara Pendergast,2000 Contains over two thousand entries arranged alphabetically within four volumes that provide information about significant films actors and actresses directors and writers and production artists in North American British and West European cinematic history Includes photographs and indexes  
    *Books in Print Supplement* ,1978

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