
About The Film Warner Bros

American Blood

Warner Bros.

A New Deal in Entertainment

American Pain

Warner Brothers Presents a Cinemascope Picture: 1954.: The Fourth Book in the Series about the Launch of Cinemascope in 1953.

Vitagraph

The Casablanca Man

The Risk Environment of Film Making

David

The Brothers Warner

The Beast and the Bethany

The Hollywood Studio System

Warner Bros.

From the Headlines to Hollywood

Hollywood be Thy Name

Wild Wild West

A Discovery of Witches

When Warners Brought Broadway to Hollywood, 1923-1939

Stardom and the Profitability of Film Making

How to Write what You Want and Sell what You Write

Warner Bros. at Teddington Studios from 1931 to 1944.

The Warner Brothers Cartoons

Warner Bros

My First Hundred Years in Hollywood

The Collaboration

Warner Bros

Vitaphone Films

Harry Potter and the Cursed Child

You Must Remember This: The Warner Bros. Story

All Is Not Forgotten

The Star Machine

Beautiful Disaster Signed Limited Edition

Takedown

The Warner Bros. Story

Early Warner Bros. Studios

Celluloid Soldiers

Calling Me Home

The Man Who Made the Movies

CASTILLO JENNINGS

American Blood Rowman & Littlefield

Behind the scenes at the legendary Warner Brothers film studio, where four immigrant brothers transformed themselves into the moguls and masters of American fantasy Warner Bros charts the rise of an unpromising film studio from its shaky beginnings in the early twentieth century through its ascent to the pinnacle of Hollywood influence and popularity. The Warner Brothers—Harry, Albert, Sam, and Jack—arrived in America as unschooled Jewish immigrants, yet they founded a studio that became the smartest, toughest, and most radical in all of Hollywood. David Thomson provides fascinating and original interpretations of Warner Brothers pictures from the pioneering talkie *The Jazz Singer* through black-and-white musicals, gangster movies, and such dramatic romances as *Casablanca*, *East of Eden*, and *Bonnie and Clyde*. He recounts the storied exploits of the studio's larger-than-life stars, among them Al Jolson, James Cagney, Bette Davis, Errol Flynn, Humphrey Bogart, James Dean, Doris Day, and Bugs Bunny. The Warner brothers' cultural impact was so profound, Thomson writes, that their studio became "one of the enterprises that helped us see there might be an American dream out there."

Warner Bros. Belknap Press

Of all the figures in the Bible, David arguably stands out as the most perplexing and enigmatic. He was many things: a warrior who subdued Goliath and the Philistines; a king who united a nation; a poet who created beautiful, sensitive verse; a loyal servant of God who proposed the great Temple and founded the Messianic line; a schemer, deceiver, and adulterer who freely indulged his very human appetites. David Wolpe, whom *Newsweek* called "the most influential rabbi in America," takes a fresh look at biblical David in an attempt to find coherence in his seemingly contradictory actions and impulses. The author questions why David holds such an exalted place in history and legend, and then proceeds to unravel his complex character based on information found in the book of Samuel and later

literature. What emerges is a fascinating portrait of an exceptional human being who, despite his many flaws, was truly beloved by God.

A New Deal in Entertainment Rowman & Littlefield

During the 1930s many Americans avoided thinking about war erupting in Europe, believing it of little relevance to their own lives. Yet, the Warner Bros. film studio embarked on a virtual crusade to alert Americans to the growing menace of Nazism. Polish-Jewish immigrants Harry and Jack Warner risked both reputation and fortune to inform the American public of the insidious threat Hitler's regime posed throughout the world. Through a score of films produced during the 1930s and early 1940s—including the pivotal *Sergeant York*—the Warner Bros. studio marshaled its forces to influence the American conscience and push toward intervention in World War II. *Celluloid Soldiers* offers a compelling historical look at Warner Bros.'s efforts as the only major studio to promote anti-Nazi activity before the outbreak of the Second World War.

American Pain Routledge

Since 1928, Warner Bros. has produced thousands of beloved films and television shows at the studios magical 110-acre film factory in Burbank. This collection of evocative images concentrates on the Warner Bros. legacy from the 1920s to the 1950s, when timeless classics such as *Casablanca*, *The Maltese Falcon*, and *East of Eden* came to life. It also looks at WBs earlier homes along Hollywoods Poverty Row, the birthplace of *Looney Tunes*, and the site of WBs pioneering marriage between film and sound in the 1920s. *Early Warner Bros. Studios* also tells the tale of four brothers—Harry, Albert, Sam, and Jack Warner—scions of a Polish Jewish immigrant family who rose from the humblest of origins to become Hollywood moguls of enormous and lasting influence.

Warner Brothers Presents a Cinemascope Picture: 1954.: The Fourth Book in the Series about the Launch of Cinemascope in 1953. Univ of California Press

On August 5, 1958, Jack Warner spent six hours playing baccarat, taking \$4,000 from the tables at Cannes before stepping out into the night. He drove home along a winding road in a sporty little

Alfa-Romeo, and was negotiating a tricky turn when a truck leapt in front of him. The Alfa was destroyed, but Warner was saved—thrown out the door to land forty feet from the burning car. Around the world, the newspapers told of the death of the king of Hollywood. But Warner wasn't finished yet. One of the true legends of the movie business, Warner had wielded absolute power over his studio since the silent era. He produced *Casablanca* and *The Jazz Singer*; he feuded with Errol Flynn, and gave the green light to *What Ever Happened to Baby Jane?* starring Joan Crawford and Bette Davis. As the studio system crumbled, Warner's control remained unquestioned, and in this engaging autobiography, he shows the man behind the crown. Jack L. Warner is portrayed by Stanley Tucci in the Ryan Murphy TV series *Feud*.

Vitagraph Graymalkin Media

A National Best Seller! *Calling Me Home* by Julie Kibler is a soaring debut interweaving the story of a heartbreaking, forbidden love in 1930s Kentucky with an unlikely modern-day friendship. Eighty-nine-year-old Isabelle McAllister has a favor to ask her hairdresser Dorrie Curtis. It's a big one. Isabelle wants Dorrie, a black single mom in her thirties, to drop everything to drive her from her home in Arlington, Texas, to a funeral in Cincinnati. With no clear explanation why. Tomorrow. Dorrie, fleeing problems of her own and curious whether she can unlock the secrets of Isabelle's guarded past, scarcely hesitates before agreeing, not knowing it will be a journey that changes both their lives. Over the years, Dorrie and Isabelle have developed more than just a business relationship. They are friends. But Dorrie, fretting over the new man in her life and her teenage son's irresponsible choices, still wonders why Isabelle chose her. Isabelle confesses that, as a willful teen in 1930s Kentucky, she fell deeply in love with Robert Prewitt, a would-be doctor and the black son of her family's housekeeper—in a town where blacks weren't allowed after dark. The tale of their forbidden relationship and its tragic consequences makes it clear Dorrie and Isabelle are headed for a gathering of the utmost importance and that the history of Isabelle's first and greatest love just might help Dorrie find her own way.

The Casablanca Man Simon and Schuster

The definitive family biography and intimate portrait of the four legendary Warner brothers as told through the eyes of Harry Warner's granddaughter, Cass Warner Sperleng, and in the voices of others who knew them.

The Risk Environment of Film Making Macmillan + ORM

Behind the scenes at the legendary Warner Brothers film studio, where four immigrant brothers transformed themselves into the moguls and masters of American fantasy Warner Bros charts the rise of an unpromising film studio from its shaky beginnings in the early twentieth century through its ascent to the pinnacle of Hollywood influence and popularity. The Warner Brothers-- Harry, Albert, Sam, and Jack-- arrived in America as unschooled Jewish immigrants, yet they founded a studio that became the smartest, toughest, and most radical in all of Hollywood. David Thomson provides fascinating and original interpretations of Warner Brothers pictures from the pioneering talkie *The Jazz Singer* through black-and-white musicals, gangster movies, and such dramatic romances as *Casablanca*, *East of Eden*, and *Bonnie and Clyde*. He recounts the storied exploits of the studio's larger-than-life stars, among them Al Jolson, James Cagney, Bette Davis, Errol Flynn, Humphrey Bogart, James Dean, Doris Day, and Bugs Bunny. The Warner brothers' cultural impact was so profound, Thomson writes, that their studio became one of the enterprises that helped us see there might be an American dream out there.

David Conran Octopus

In 1931, Warner Bros. and its sister company, First National, decided to make their own British films, rather than "farm" their British-made film requirements to British film producers. This operation was to be done at Teddington Studios, which they at first rented and then bought the facility outright. This book then is the story of the Warner Bros. First National Productions film-making operation at Teddington Studios between 1932 and 1944. It contains a complete and extensively detailed filmography of the 144 films they made at the studio, including one co-production. Uniquely, most of this detailed information has never been published in book form.

The Brothers Warner Career Press Inc

Despite being one of the biggest industries in the United States, indeed the World, the internal workings of the 'dream factory' that is Hollywood is little understood outside the business. The

Hollywood Studio System: A History is the first book to describe and analyse the complete development, classic operation, and reinvention of the global corporate entities which produce and distribute most of the films we watch. Starting in 1920, Adolph Zukor, Head of Paramount Pictures, over the decade of the 1920s helped to fashion Hollywood into a vertically integrated system, a set of economic innovations which was firmly in place by 1930. For the next three decades, the movie industry in the United States and the rest of the world operated by according to these principles. Cultural, social and economic changes ensured the demise of this system after the Second World War. A new way to run Hollywood was required. Beginning in 1962, Lew Wasserman of Universal Studios emerged as the key innovator in creating a second studio system. He realized that creating a global media conglomerate was more important than simply being vertically integrated. Gomery's history tells the story of a 'tale of two systems' using primary materials from a score of archives across the United States as well as a close reading of both the business and trade press of the time. Together with a range of photographs never before published the book also features over 150 box features illuminating aspect of the business.

The Beast and the Bethany Lyons Press

The rantings and ravings of two enthusiastic young fans who, in an era before fanzines and web pages, wrote about the cartoons they loved in the spirit of their humor.

The Hollywood Studio System Metuchen, N.J. : Scarecrow Press

In Vitagraph, Andrew A. Erish provides the first comprehensive examination and reassessment of the company most responsible for defining and popularizing the American movie. This history challenges long-accepted Hollywood mythology that simply isn't true: that Paramount and Fox invented the feature film, that Universal created the star system, and that these companies, along with MGM and Warner Bros., developed motion pictures into a multi-million-dollar business. In fact, the truth about Vitagraph is far more interesting than the myths that later moguls propagated about themselves. Established in 1897 by J. Stuart Blackton and Albert E. Smith, Vitagraph was the leading producer of motion pictures for much of the silent era. Vitagraph established America's studio system, a division of labor utilizing specialized craftspeople and artists, including a surprising number of women and minorities, whose aesthetic innovations have long

been incorporated into virtually all commercial cinema. They developed fundamental aspects of the form and content of American movies, encompassing everything from framing, lighting, and performance style to emphasizing character-driven comedy and drama in stories that respected and sometimes poked fun at every demographic of Vitagraph's vast audience. The company overcame resistance to multi-reel motion pictures by establishing a national distribution network for its feature films. Vitagraph's international distribution was even more successful, cultivating a worldwide preference for American movies that endures to the present. For most of its existence America's most influential studio was headquartered in Brooklyn, New York before relocating to Hollywood. Finally, here is a historically rigorous and thorough account of the most influential producer of American motion pictures during the silent era. Drawing on valuable primary material long overlooked by other historians, Erish introduces readers to the fascinating, forgotten pioneers of Vitagraph.

Warner Bros. Springer

ONE OF THE HOLLYWOOD REPORTER'S 100 GREATEST FILM BOOKS OF ALL TIME • From one of our most distinguished film scholars, comes a rich, penetrating, amusing book about the golden age of movies and how the studios worked to manufacture stars. With revelatory insights and delightful asides, Jeanine Basinger shows us how the studio "star machine" worked when it worked, how it failed when it didn't, and how irrelevant it could sometimes be. She gives us case studies focusing on big stars groomed into the system: the "awesomely beautiful" (and disillusioned) Tyrone Power; the seductive, disobedient Lana Turner; and a dazzling cast of others. She anatomizes their careers, showing how their fame happened, and what happened to them as a result. Deeply engrossing, full of energy, wit, and wisdom, *The Star Machine* is destined to become a classic of the film canon.

From the Headlines to Hollywood Simon and Schuster

More than any other studio, Warner Bros. used edgy, stylistic, and brutally honest films to construct a view of America that was different from the usual buoyant Hollywood fare. The studio took seriously Harry Warner's mandate that their films had a duty to educate and demonstrate key values of free speech, religious tolerance, and freedom of the press. This attitude was most aptly

demonstrated in films produced by the studio between 1927 and 1941—a period that saw not only the arrival of sound in film but also the Great Depression, the rise of crime, and increased concern about fascism in the lead-up to World War II. In *From the Headlines to Hollywood: The Birth and Boom of Warner Bros.*, Chris Yogerst explores how “the only studio with any guts” established the groundwork and perfected formulas for social romance dramas, along with gangster, war, espionage, and adventure films. In this book, the author discusses such films as *The Public Enemy*, *Little Caesar*, *G-Men*, *The Life of Emile Zola*, *Angels with Dirty Faces*, and *Confessions of a Nazi Spy*, illustrating the ways in which their plots truly were “ripped from the headlines.” While much of what has been written about Warner Bros. has focused on the plots of popular films or broad overviews of the studio’s output, this volume sets these in the larger context of the period, an era in which lighthearted fare competed with gritty realism. *From the Headlines to Hollywood* will appeal to readers with interests in film history, social history, politics, and entertainment. *Hollywood be Thy Name* Yale University Press

Movie studios are the wondrous, almost magical locales where legends are created. Unfortunately, these celebrity playgrounds are, and always have been, largely closed to the public, save for tours which barely scrape the surface and never pass the soundstage wall. In this book, studio staff historian and Hollywood insider Steven Bingen is your guide to one of the grandest studios of all-time: Warner Bros. Accompanied by stunning behind-the-scenes photos and maps, and including a revealing backstory, this book is your ticket to Hollywood paradise.

Wild Wild West Bloomsbury Publishing

As an overworked employee of the Ministry of Magic, a husband, and a father, Harry Potter struggles with a past that refuses to stay where it belongs while his youngest son, Albus, finds the weight of the family legacy difficult to bear.

A Discovery of Witches Simon and Schuster

* Finalist for the Edgar® Award in Best Fact Crime * New York Post, “The Post’s Favorite Books of 2015” * Suspense Magazine’s “Best True Crime Books of 2015” * Foreword Reviews’ INDIEFAB Book of the Year in True Crime * Publishers Weekly, Big Indie Book of Fall 2015 The king of the Florida pill mills was American Pain, a mega-clinic expressly created to serve addicts posing as patients. From a fortress-like former bank building, American

Pain’s doctors distributed massive quantities of oxycodone to hundreds of customers a day, mostly traffickers and addicts who came by the vanload. Inked muscle-heads ran the clinic’s security. Former strippers operated the pharmacy, counting out pills and stashing cash in garbage bags. Under their lab coats, the doctors carried guns—and it was all legal... sort of. American Pain was the brainchild of Chris George, a 27-year-old convicted drug felon. The son of a South Florida home builder, Chris George grew up in ultra-rich Wellington, where Bill Gates, Springsteen, and Madonna kept houses. Thick-necked from weightlifting, he and his twin brother hung out with mobsters, invested in strip clubs, brawled with cops, and grinned for their mug shots. After the housing market stalled, a local doctor clued in the brothers to the burgeoning underground market for lightly regulated prescription painkillers. In Florida, pain clinics could dispense the meds, and no one tracked the patients. Seizing the opportunity, Chris George teamed up with the doctor, and word got out. Just two years later Chris had raked in \$40 million, and 90 percent of the pills his doctors prescribed flowed north to feed the rest of the country’s insatiable narcotics addiction. Meanwhile, hundreds more pain clinics in the mold of American Pain had popped up in the Sunshine State, creating a gigantic new drug industry. American Pain chronicles the rise and fall of this game-changing pill mill, and how it helped tip the nation into its current opioid crisis, the deadliest drug epidemic in American history. The narrative swings back and forth between Florida and Kentucky, and is populated by a gaudy and diverse cast of characters. This includes the incongruous band of wealthy bad boys, thugs and esteemed physicians who built American Pain, as well as penniless Kentucky clans who transformed themselves into painkiller trafficking rings. It includes addicts whose lives were devastated by American Pain’s drugs, and the federal agents and grieving mothers who labored for years to bring the clinic’s crew to justice.

When Warners Brought Broadway to Hollywood, 1923-1939 HarperCollins

Michael Curtiz (1888-1962) was without doubt one of the most important directors in film history, yet he has never been granted his deserved recognition and no full-scale work on him has previously been published. *The Casablanca Man* surveys Curtiz’ unequalled mastery over a variety of genres which included biography, comedy, horror, melodrama, musicals, swashbucklers

and westerns, and looks at his relationship with the Hollywood studio moguls on the basis of unprecedented archive research at Warner Brothers. Concentrating on Curtiz’ best-known films - *Casablanca*, *Angels With Dirty Faces*, *Mildred Pearce* and *Captain Blood* among them - Robertson explores Curtiz’ practical creative struggles and his friendships and rivalries with other film celebrities including Errol Flynn, Bette Davis and James Cagney, and his discovery of future stars. *Casablanca Man* is the first comprehensive critical exploration of Curtiz’ entire career and, linking his European work and his subsequent American work into a coherent whole, Robertson firmly re-establishes Curtiz’ true standing in the history of cinema.

Stardom and the Profitability of Film Making History of Cinemascope

No Marketing Blurp

How to Write what You Want and Sell what You Write McFarland

A riveting story of ambition, greed, and genius unfolding at the dawn of modern America. This landmark biography brings into focus a fascinating brilliant entrepreneur—like Steve Jobs or Walt Disney, a true American visionary—who risked everything to realize his bold dream of a Hollywood empire. Although a major Hollywood studio still bears William Fox’s name, the man himself has mostly been forgotten by history, even written off as a failure. Now, in this fascinating biography, Vanda Krefft corrects the record, explaining why Fox’s legacy is central to the history of Hollywood. At the heart of William Fox’s life was the myth of the American Dream. His story intertwines the fate of the nineteenth-century immigrants who flooded into New York, the city’s vibrant and ruthless gilded age history, and the birth of America’s movie industry amid the dawn of the modern era. Drawing on a decade of original research, *The Man Who Made the Movies* offers a rich, compelling look at a complex man emblematic of his time, one of the most fascinating and formative eras in American history. Growing up in Lower East Side tenements, the eldest son of impoverished Hungarian immigrants, Fox began selling candy on the street. That entrepreneurial ambition eventually grew one small Brooklyn theater into a \$300 million empire of deluxe studios and theaters that rivaled those of Adolph Zukor, Marcus Loew, and the Warner brothers, and launched stars such as Theda Bara. Amid the euphoric roaring twenties, the early movie moguls waged a fierce battle for control of their industry. A fearless risk-

taker, Fox won and was hailed as a genius—until a confluence of circumstances, culminating with the 1929 stock market crash, led to his ruin.