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# Early Poverty Row Studios

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Producers Releasing Corporation  
 Early Paramount Studios  
 Theatres in Los Angeles  
 Black Rodeo  
 Poverty Row Horrors!  
 Early Hollywood  
 Early Beverly Hills  
 Historical Dictionary of American Cinema  
 Lawrence Tierney  
 The Film Sense  
 Early Warner Bros. Studios  
 Hollywoodland  
 The Battle for the Bs  
 Lois Weber  
 American Independent Cinema  
 American Independent Cinema  
 King Cohn  
 Mr. Bernds Goes to Hollywood  
 Screen Ages  
 Location Filming in Los Angeles  
 Movie Studios of Culver City  
 The Old West in Fact and Film  
 Lois Weber in Early Hollywood  
 Columbia Pictures  
 Hollywood in the Age of Television  
 King Cohn  
 The Film Book  
 The Landscapes of Western Movies  
 Film's First Family  
 Poverty Row Studios, 1929-1940  
 Fay Wray and Robert Riskin  
 Broadcasting Hollywood  
 Early Warner Bros. Studios  
 Rural Studio  
 Early Poverty Row Studios  
 Why We Sleep  
 The Movies  
 The Hollywood Studios  
 Republic Studios  
 Poverty Row HORRORS!

*Early Poverty Row Studios*

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**Producers Releasing Corporation** DK Publishing (Dorling Kindersley) Lawrence Tierney (1919–2002) was the kind of actor whose natural swagger and gruff disposition made him the perfect fit for the Hollywood "tough guy" archetype. Known for his erratic and oftentimes violent nature, Tierney drew upon his bellicose reputation throughout his career—a reputation that made him one of the most feared and mythologized characters in the industry. Born in Brooklyn to Irish American parents, Tierney worked in theater productions in New York before moving to Hollywood, where he signed with RKO Radio Pictures in 1943. His biggest roles would come in

Dillinger (1945), in which he played 1930s gangster and bank robber John Dillinger, and Robert Wise's film noir classic *Born to Kill* (1947). Despite his natural talents, Tierney was trouble from the start, struggling with alcoholism and mental instability that emboldened him to start fights whenever and wherever he could. The continued bouts of alcohol-fueled rage, his subsequent stints in jail, and his continued attempts at rehabilitation curtailed his acting career. Unable to find work throughout much of the 1960s, he did a stint in Europe before eventually returning to New York, where he took odd jobs as a construction worker, bartender, and hansom cab driver. In the mid-1980s Tierney returned to acting. With a somewhat cooler head, he established himself again with recurring roles in shows such as *Seinfeld* and *Star Trek: The Next*

Generation. He would take on his final projects as a septuagenarian in *Reservoir Dogs* (1992) and *Armageddon* (1998), where his on-set behavior would once again draw the ire of his colleagues and studio representatives. He would go down swinging just shy of his eighty-third birthday, his tough-guy image solidly intact until the end. In *Lawrence Tierney: Hollywood's Real-Life Tough Guy*, author Burt Kearns traces Tierney's storied life from his days as Dillinger, to his clash with Quentin Tarantino at the end of his film career, to his final public appearances. The first official biography of the late actor, the book draws on the writings of Hollywood reporters and gossip columnists who first reported on Tierney's antics, and exclusive interviews with surviving colleagues, friends, family members—and victims. Through their words and his research,

Kearns paints a portrait of Tierney's brutish behavior and the industry's reaction to the pugnacious star, drawing parallels—and the line—between the man and the characters that made him a Hollywood legend.

*Early Paramount Studios* New Millennium Entertainment (CA)

Lois Weber (1879–1939) was one of early Hollywood's most successful screenwriter-directors. A one-time Church Army worker who preached from street corners, Weber began working in the American film industry as an actress around 1908 but quickly ascended to the positions of screenwriter and director. She wrote, directed, starred in, edited, and titled hundreds of movies during her career and is believed to be the first woman to direct a feature film. At the height of her influence, Weber used her medium to address pressing social issues such as birth control, abortion, capital punishment, poverty, and drug abuse. She gained international fame in 1915 with her controversial *Hypocrites*, a complex film that featured full female nudity as part of its important moral lesson. Her most famous film, *Where Are My Children?*, was the Universal studio's biggest box-office hit the following year and played to enthusiastic audiences around the globe. These productions and many others contributed to her standing as a truly world-class filmmaker. Despite her many successes, Weber was pushed out of the business in the 1930s as a result of Hollywood's institutionalized sexism. Shoved into the corners of film history, she remained a largely forgotten figure for decades. *Lois Weber: Interviews* restores her long-muted voice by reprinting more than sixty items in which she expressed her views on a range of filmic subjects. The volume includes interviews, articles that Weber wrote, the text of a speech she gave, and reconstructed conversations with her Hollywood coworkers. *Lois Weber: Interviews* provides key insights into one of our first great writer-directors, her many films, and the changing business in which she worked.

*Theatres in Los Angeles* Arcadia Publishing

Established by real estate developers Tracy E. Shoults and S. H. Woodruff in 1923, Hollywoodland was one of the first hillside developments built in Hollywood. Touting its class and sophistication, the neighborhood promoted a European influence, featuring such unique elements as stone retaining walls and stairways, along with elegant Spanish, Mediterranean, French Normandy, and English Tudor-styled homes thoughtfully placed onto the hillsides. The community

contains one of the world's most recognizable landmarks, the Hollywood sign, originally constructed as a giant billboard for the development and reading "Hollywoodland." The book illustrates the development of the upper section of Beachwood Canyon known as Hollywoodland with historical photographs from Hollywood Heritage's S. H. Woodruff Collection as well as from other archives, institutions, and individuals.

**Black Rodeo** Rowman & Littlefield  
 "A fascinating [and] beautifully written portrait of a tempestuous family that played a pivotal role in the development of American film" (Vanda Krefft, author of *The Man Who Made the Movies*). Adultery, secret marriages, divorce, custody battles, suicide attempts, alcoholism—the trials and tribulations of the Costellos were as riveting as any Hollywood feature film. Written with unprecedented access to the family's personal documents and artifacts, and interviews with several family members, this riveting study explores the dramatic history of the Costellos and their significance to the stage and screen. This eccentric, tragic, yet talented clan was one of the twentieth century's most accomplished families of actors—second only to the Barrymores, with whom they intermarried and begat a film dynasty riddled with jealousy, resentment, and heartbreak. Inevitably, the Costellos' brilliant achievements would be eclipsed by their own immutable penchant for self-destruction. Patriarch Maurice "Dimples" Costello was considered the first screen idol until his career, marked by accusations of spousal abuse, drunkenness, and physical assault, abruptly ended. His daughter Dolores married John Barrymore, arguably the most famous man in Hollywood at the time, and their son would carry on the Barrymore name to successive generations of actors. Costello's other daughter, Helene, was the first actress to star in an all-talking picture, *The Lights of New York*. However, her career was wracked by scandal in 1932 during her very public divorce from actor-director Lowell Sherman, who testified that his wife was a drunk and an avid reader of pornography. The original members of this pioneering family may be gone, but the name and legacy of the Costellos will live on through their accomplishments, films, and descendants—most notably, actress Drew Barrymore—and through this sweeping biography with "enough juicy material to have filled several volumes" (Leonard Maltin).

*Poverty Row Horrors!* McFarland  
 Western films have often been tributes to

place and setting, with the magnificent backdrops mirroring the wildness of the narratives. As the splendid outdoor scenery of Westerns could not be found on a studio back lot or on a Hollywood sound stage, the movies have been filmed in the wide open spaces of the American West and beyond. This book chronicles the history of filming Westerns on location, from shooting on the East Coast in the early 1900s; through the use of locations in Utah, Arizona, and California in the 1940s and 1950s; and filming Westerns in Mexico, Spain, and other parts of the world in the 1960s. Also studied is the relationship between the filming location timeline and the evolving motion picture industry of the twentieth century, and how these factors shaped audience perceptions of the "Real West."

**Early Hollywood** McFarland

For over 100 years, Paramount Pictures has been captivating movie and television audiences worldwide with its alluring imagery and compelling stories. Arising from the collective genius of Adolph Zukor, Jesse L. Lasky, and Cecil B. DeMille during the 1910s, Paramount Pictures is home to such enduring classics as *Wings*, *Sunset Boulevard*, *The Ten Commandments*, *Love Story*, *The Godfather*, the *Indiana Jones* series, *Chinatown*, *Forrest Gump*, *Braveheart*, *Titanic*, and *Star Trek*. *Early Paramount Studios* chronicles Paramount's origins, culminating in the creation and expansion of the lot at 5555 Melrose Avenue, the last major motion picture studio still in Hollywood.

*Early Beverly Hills* Arcadia Publishing

After watching pioneer filmmaker Thomas Ince film one of his famous Westerns on Ballona Creek, city founder Harry Culver saw the economic base for his city. Culver announced plans for the city in 1913 and attracted three major movie studios to Culver City, along with smaller production companies. "The Heart of Screenland" is fittingly etched across the Culver City seal. These vintage images are a tour through the storied past of this company town on the legendary movie lots bearing the names of Thomas Ince, Hal Roach, Goldwyn, Metro-Goldwyn-Mayer, Lorimar, MGM-UA, Columbia, Sony Pictures, DeMille, RKO-Pathé, Selznick, Desilu, Culver City Studios, Laird International, the Culver Studios, and such nearly forgotten mini-factories as the Willat Studios. On these premises, *Gone With the Wind*, *The Wizard of Oz*, *Citizen Kane*, *E.T.: The Extra-Terrestrial*, and other classics were filmed, along with tens of thousands of television shows and commercials featuring Elvis Presley, the Beatles, Michael Jackson, and many others.

Historical Dictionary of American Cinema  
McFarland

"Sleep is one of the most important but least understood aspects of our life, wellness, and longevity ... An explosion of scientific discoveries in the last twenty years has shed new light on this fundamental aspect of our lives. Now ... neuroscientist and sleep expert Matthew Walker gives us a new understanding of the vital importance of sleep and dreaming"--Amazon.com.

Lawrence Tierney Houghton Mifflin  
Harcourt

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 Film Sense* University of California Press

Among early Hollywood's most renowned filmmakers, Lois Weber was considered one of the era's "three great minds" alongside D. W. Griffith and Cecil B. DeMille. Despite her accomplishments, Weber has been marginalized in relation to her contemporaries, who have long been recognized as fathers of American cinema. Drawing on a range of materials untapped by previous historians, Shelley Stamp offers the first comprehensive study of Weber's remarkable career as director, screenwriter, and actress. *Lois Weber in Early Hollywood* provides compelling evidence of the extraordinary role that women played in shaping American movie culture. Weber made films on capital punishment, contraception, poverty, and addiction, establishing cinema's power to engage topical issues for popular audiences. Her work grappled with the profound changes in women's lives that unsettled Americans at the beginning of the twentieth century, and her later films include sharp critiques of heterosexual marriage and consumer capitalism. Mentor to many women in the industry, Weber demanded a place at the table in early professional guilds, decrying the limited roles available for women on-

screen and in the 1920s protesting the growing climate of hostility toward female directors. Stamp demonstrates how female filmmakers who had played a part in early Hollywood's bid for respectability were in the end written out of that industry's history. *Lois Weber in Early Hollywood* is an essential addition to histories of silent cinema, early filmmaking in Los Angeles, and women's contributions to American culture.

*Early Warner Bros. Studios* Arcadia Publishing

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 Warnerscions of a Polish Jewish immigrant family who rose from the humblest of origins to become Hollywood moguls of enormous and lasting influence.

**Hollywoodland** University Press of Kentucky

Los Angeles has reigned for more than a century as the world capital of the film industry, a unique and ever-changing city that has been molded and recast thousands of times through the artistic visions and cinematic dreams of Hollywoods elite. As early as 1907, filmmakers migrated west to avoid lengthy eastern winters. In Los Angeles, they discovered an ideal world of abundant and diverse locales blessed with a mild and sunny climate ideal for filming. *Location Filming in Los Angeles* provides a historic view of the diversity of locations that provided the backdrop for Hollywoods greatest films, from the silent era to the modern age.

**The Battle for the Bs** University of Illinois Press

*Republic Studios: Between Poverty Row and the Majors* documents the influence and significance of this major B studio. Originally published in 1979, this book provides a brief overview of the studio's economic structure and charts its output. *Hurst* examines the various genres represented by the studio and addresses the non-series B films Republic produced, as well as rare A films such as *Wake of the Red Witch*, *Sands of Iwo Jima*, and John Ford's *The Quiet Man*, all of which starred

John Wayne.

*Lois Weber* University Press of Kentucky  
*Broadcasting Hollywood* uses extensive archival research to analyze the tensions and synergies between the film and television industries in the early years of television. It draws parallels to today and the introduction of digital media to highlight how history can play a key role in helping media industry scholars and practitioners understand and navigate contemporary industrial phenomena. *American Independent Cinema* Arcadia Publishing

For many years, movie audiences have carried on a love affair with the American West, believing Westerns are escapist entertainment of the best kind, harkening back to the days of the frontier. This work compares the reality of the Old West to its portrayal in movies, taking an historical approach to its consideration of the cowboys, Indians, gunmen, lawmen and others who populated the Old West in real life and on the silver screen. Starting with the Westerns of the early 1900s, it follows the evolution in look, style, and content as the films matured from short vignettes of good-versus-bad into modern plots.

**American Independent Cinema** Arcadia Publishing

African American westerns have a rich cinematic history and visual culture. *Mia Mask* examines the African American western hero within the larger context of film history by considering how Black westerns evolved and approached wide-ranging goals. *Woody Strode's 1950s* transformation from football star to actor was the harbinger of hard-edged western heroes later played by Jim Brown and Fred Williamson. *Sidney Poitier's Buck and the Preacher* provided a narrative helmed by a groundbreaking African American director and offered unconventionally rich roles for women. *Mask* moves from these discussions to consider blaxploitation westerns and an analysis of Jeff Kanew's hard-to-find 1972 documentary about an all-Black rodeo. The book addresses how these movies set the stage for modern-day westploitation films like *Django Unchained*. A first-of-its kind survey, *Black Rodeo* illuminates the figure of the Black cowboy while examining the intersection of African American film history and the western.

King Cohn Arcadia Publishing

This collection of papers examines the evolving relationship between the motion picture industry and television from the 1940s onwards. The institutional and technological histories of the film and TV industries are looked at, concluding that Hollywood and television had a symbiotic

relationship from the start. Aspects covered include the movement of audiences, the rise of the independent producer, the introduction of colour and the emergence of network structure, cable TV and video recorders. Originally published in 1990.

[Mr. Berndt Goes to Hollywood](#) Univ. Press of Mississippi

"Created from 'The movie' - the most comprehensive history available of the moving picture and the people involved in this 20th century art form. A marvellous miscellany of movie information about the

stars of the silver screen"--Jacket

[Screen Ages](#) Bloombury Books

A renowned Soviet director discusses his theory of film as an artistic medium which must appeal to all senses and applies it to an analysis of sequences from his major movies.

[Location Filming in Los Angeles](#) University Press of Kentucky

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.

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