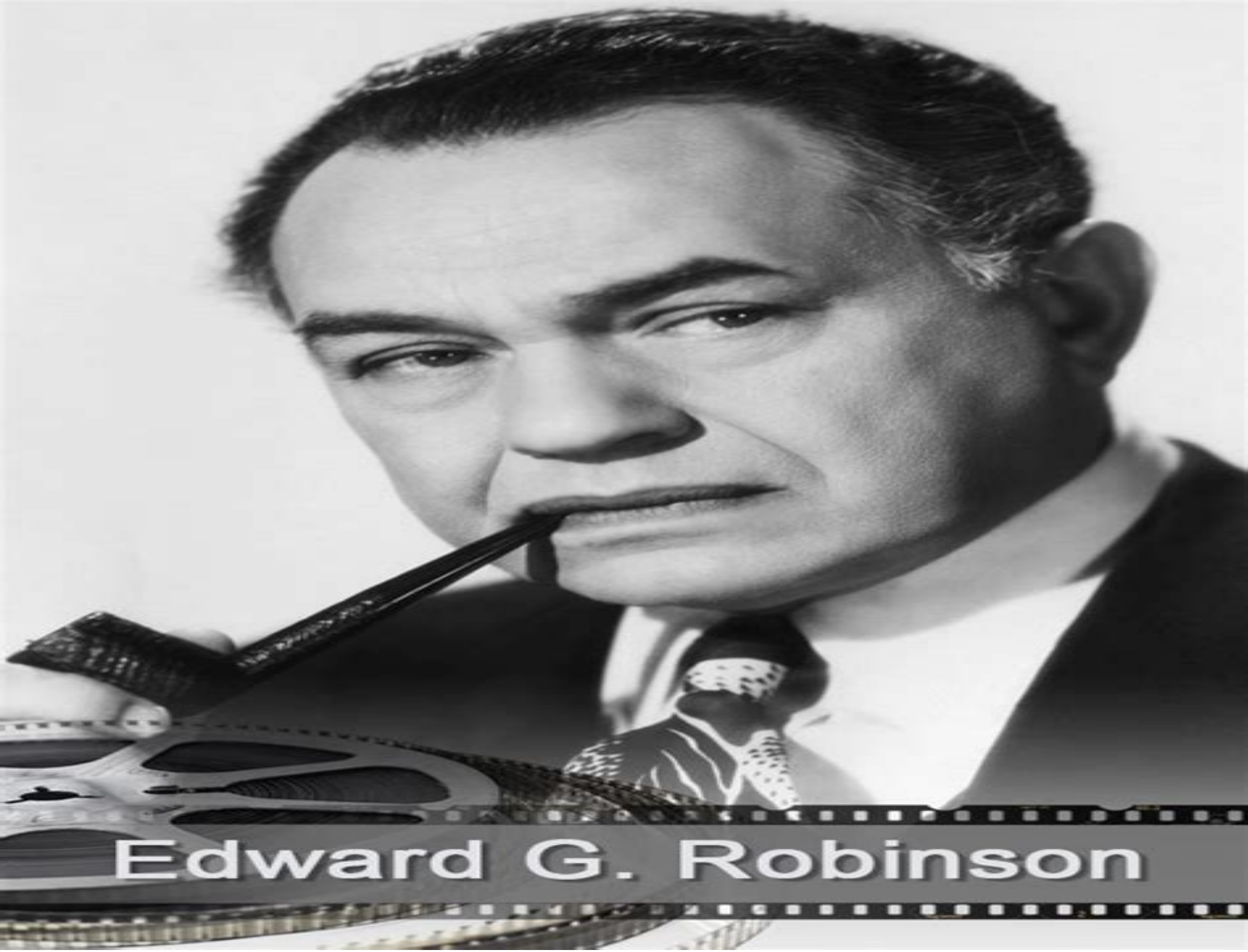




Edward G. Robinson

The Cinema Of Edward G Robinson

Charles River Charles River Editors



The Cinema Of Edward G Robinson:

The Cinema of Edward G. Robinson James Robert Parish, Alvin H. Marill, 1972 [The Cinema of Edward G. Robinson](#), 1972 *Legends of Hollywood* Charles River Charles River Editors, Charles River, 2014-10-09 Includes pictures Includes a bibliography for further reading I know I m not much on face value but when it comes to stage value I ll deliver for you

Edward G Robinson For most enthusiasts of film history Edward G Robinson s name is virtually synonymous with the Depression era gangster films of the 1930s After all Robinson starred in *Little Caesar* 1931 which was one of the first major gangster films and is perhaps the most representative example of the genre *Little Caesar* remains his most iconic gangster role but he acted in several other notable gangster films over the course of the decade including *The Little Giant* 1933 and *A Slight Case of Murder* 1938 Even during the 1940s after the gangster genre had ceded much of its standing to the postwar film noir genre Robinson retained his ties to gangster films memorably playing gangster Johnny Rocco in *Key Largo* 1948 With his short round physique and irascible screen persona Robinson became a kind of cinematic brother to James Cagney and the two remain the most famous of the Hollywood gangster stars As much as Robinson s fame remains attached to the rise of the gangster films of the 1930s it also is important to recognize that he was successful in progressing into the postwar noir films a genre that bears important similarities with the gangster genre but reworks it in significant ways Indeed Robinson starred in what may have been the most famous gangster picture he played a memorable role in *Double Indemnity* 1944 which may well be the most famous noir movie ever made Edward established his status as a worthy noir actor by starring in a duo of underrated Fritz Lang films *The Woman in the Window* 1944 and *Scarlet Street* 1945 as well as the Orson Welles movie *The Stranger* 1946 As his memorable noir performances demonstrate Edward G Robinson was more than just a famous gangster villain He represents someone who was able to successfully navigate the changes in Hollywood cinema from the 1930s through the following decade Interestingly even as Robinson became a star on the screen events off screen also made him abdicate his lofty standing A first generation immigrant who moved to the United States from Romania while still a child Robinson s rise in the entertainment industry first on stage and then in Hollywood embodied the Horatio Alger myth of a self made man Lacking the conventional attractiveness that characterized most male actors particularly leading men it was through his sheer skill and virtuosity that Robinson was able to fashion a successful career However if Robinson benefited early in his career from the opportunities presented by Hollywood it was also at the hands of the industry that his career was compromised during the early 1950s through the efforts of the House Un American Activities Committee HUAC Although he was not a member of the Hollywood Ten Robinson was a suspected Communist and his name was tarnished within the acting community and in the eyes of the American public He would continue to act through the end of his life but his days as a major figure in Hollywood were brought to an abrupt end *Legends of Hollywood The Life and Legacy of Edward G Robinson* analyzes Robinson s career in the 1930s and 1940s as well as his real life roles as Hollywood star and victim Along with

pictures and a bibliography you will learn about Edward G Robinson like never before in no time at all **Legends of Hollywood** Charles River Charles River Editors, 2018-02-28 Includes pictures Includes a bibliography for further reading I know I'm not much on face value but when it comes to stage value I'll deliver for you Edward G Robinson For most enthusiasts of film history Edward G Robinson's name is virtually synonymous with the Depression era gangster films of the 1930s After all Robinson starred in *Little Caesar* 1931 which was one of the first major gangster films and is perhaps the most representative example of the genre *Little Caesar* remains his most iconic gangster role but he acted in several other notable gangster films over the course of the decade including *The Little Giant* 1933 and *A Slight Case of Murder* 1938 Even during the 1940s after the gangster genre had ceded much of its standing to the postwar film noir genre Robinson retained his ties to gangster films memorably playing gangster Johnny Rocco in *Key Largo* 1948 With his short round physique and irascible screen persona Robinson became a kind of cinematic brother to James Cagney and the two remain the most famous of the Hollywood gangster stars As much as Robinson's fame remains attached to the rise of the gangster films of the 1930s it also is important to recognize that he was successful in progressing into the postwar noir films a genre that bears important similarities with the gangster genre but reworks it in significant ways Indeed Robinson starred in what may have been the most famous gangster picture he played a memorable role in *Double Indemnity* 1944 which may well be the most famous noir movie ever made Edward established his status as a worthy noir actor by starring in a duo of underrated Fritz Lang films *The Woman in the Window* 1944 and *Scarlet Street* 1945 as well as the Orson Welles movie *The Stranger* 1946 As his memorable noir performances demonstrate Edward G Robinson was more than just a famous gangster villain He represents someone who was able to successfully navigate the changes in Hollywood cinema from the 1930s through the following decade Interestingly even as Robinson became a star on the screen events off screen also made him abdicate his lofty standing A first generation immigrant who moved to the United States from Romania while still a child Robinson's rise in the entertainment industry first on stage and then in Hollywood embodied the Horatio Alger myth of a self made man Lacking the conventional attractiveness that characterized most male actors particularly leading men it was through his sheer skill and virtuosity that Robinson was able to fashion a successful career However if Robinson benefited early in his career from the opportunities presented by Hollywood it was also at the hands of the industry that his career was compromised during the early 1950s through the efforts of the House Un American Activities Committee HUAC Although he was not a member of the Hollywood Ten Robinson was a suspected Communist and his name was tarnished within the acting community and in the eyes of the American public He would continue to act through the end of his life but his days as a major figure in Hollywood were brought to an abrupt end *Legends of Hollywood The Life and Legacy of Edward G Robinson* analyzes Robinson's career in the 1930s and 1940s as well as his real life roles as Hollywood star and victim Along with pictures and a bibliography you will learn about Edward G Robinson like never before in no time at all *The Complete*

Films of Edward G. Robinson Alvin H. Marill,1990 *The Edward G. Robinson Encyclopedia* Robert Beck,2008-09-16

Edward G Robinson a 1930s cinema icon had an acting career that spanned more than 60 years After a brush with silent films he rose to true celebrity status in sound feature films and went on to take part in radio and television performances then back to Broadway and on the road in live theatre This work documents Robinson s every known public performance or appearance listing co workers source material background and critical commentary The entries include feature films documentaries short subjects cartoons television and radio productions live theatre presentations narrations pageants and recordings Also included are entries relating to his life and career ranging from his wives to his art collection **Little Caesar** Alan L. Gansberg,2004-05-18 Emanuel Goldenberg was born in Romania and from the age of ten grew up in New York s Lower East Side He trained at the legendary Theater Guild changed his name and starred in many successful Broadway plays before moving to Hollywood Among his most famous films were Double Indemnity with Barbara Stanwyck The Stranger with Orson Welles Key Largo with Humphrey Bogart and Lauren Bacall The Ten Commandments with Charlton Heston The Cincinnati Kid with Steve McQueen and of course Little Caesar After twenty successful years in film Robinson s career was shattered by the McCarthy Commission Although there was never any concrete proof that Robinson was in fact a member of the Communist party it took five years for him to clear his name In this fascinating biography Alan L Gansberg reveals the man behind the public face his many memorable roles among more than 100 films and his struggle to find steady work in Hollywood again Includes 16 pages of photos **The Cinema of Isolation** Martin F. Norden,1994 Filmmakers have often encouraged us to regard people with physical disabilities in terms of pity awe humor or fearas Others who somehow deserve to be isolated from the rest of society In this first history of the portrayal of physical disability in the movies Martin Norden examines hundreds of Hollywood movies and notable international ones finds their place within mainstream society and uncovers the movie industry s practices for maintaining the status quokeeping people with disabilities dependent and in their place Norden offers a dazzling array of physically disabled characters who embody or break out of the stereotypes that have both influenced and been symptomatic of societys fluctuating relationship with its physically disabled minority He shows us sweet innocents like Tiny Tim obsessive avengers like Quasimodo variations on the disabled veteran and many others He observes the arrival of a new set of stereotypes tied to the growth of science and technology in the 1970s and 1980s and underscores movies like My Left Foot and The Waterdance that display a newfound sensitivity Nordens in depth knowledge of disability history makes for a particularly intelligent and sensitive approach to this long overlooked issue in media studies [The Jewish Role in American Life](#) Bruce Zuckerman,Jeremy Schoenberg,2007 The relationship between Jews and the United States is necessarily complex Jews have been instrumental in shaping American culture and of course Jewish culture and religion have likewise been profoundly recast in the United States especially in the period following World War II A major focus of this work is to consider the Jewish role in American life as well as the American role in shaping

Jewish life This fifth volume of the Casden Institute's annual review is organized along five broad themes politics values image education and culture

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Recovering 1940s Horror Cinema Mario DeGiglio-Bellemare, Charlie Ellbé, Kristopher Woofert, 2014-12-11 The 1940s is a lost decade in horror cinema undervalued and written out of most horror scholarship This collection revises reframes and deconstructs persistent critical binaries that have been put in place by scholarly discourse to label 1940s horror as somehow inferior to a classical period or canonical mode of horror in the 1930s especially as represented by the monster films of Universal Studios The book's four sections re evaluate the historical political economic and cultural factors informing 1940s horror cinema to introduce new theoretical frameworks and to open up space for scholarly discussion of 1940s horror genre hybridity periodization and aesthetics Chapters focused on Gothic and Grand Guignol traditions operating in forties horror cinema 1940s proto slasher films the independent horrors of the Poverty Row studios and critical reevaluations of neglected hybrid films such as *The Vampire's Ghost* 1945 and slippery auteurs such as Robert Siodmak and Sam Neufeld work to recover a decade of horror that has been framed as having fallen victim to repetition exhaustion and decline

Historical Dictionary of American Cinema M. Keith Booker, 2021-06-01 One of the most powerful forces in world culture American cinema has a long and complex history that stretches through more than a century This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself which is in many ways a microcosm of the history of American society Historical Dictionary of American Cinema Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 600 cross referenced entries covering people films companies techniques themes and subgenres that have made American cinema such a vital part of world culture

HOLLYWOOD 'B' MOVIES: A Treasury of Spills, Chills & Thrills John Reid, 2005-09-01 By the mid 1930s cinema patrons insisted on value for money Double feature programs became mandatory at all neighborhood cinemas Usually the A feature film figured as the main attraction and the supporting movie the B Sometimes that role was reversed On many occasions picturegoers felt the unheralded B movie had actually proved more entertaining than the widely advertised A attraction More than two hundred of these wonderful B film classics from Hollywood's golden age are described reviewed and detailed in this book It's a must have for all film addicts movie fans and nostalgia connoisseurs Swastika

Nation Arnie Bernstein,2013-09-03 In the late 1930s the German American Bund led by its popinjay dictator Fritz Kuhn was a small but powerful national movement in pre World War II America determined to conquer the United States government with a fascist dictatorship They met in private social halls and beer garden backrooms gathered at private resorts and public rallies developed their own version of the SS and Hitler Youth published a national newspaper and for a brief moment of their own imagined glory seemed poised to make an impact on American politics But while the American Nazi leadership dreamed of their Swastika Nation an amalgamation of politicians a rising legal star an ego charged newspaper columnist and denizens of the criminal underworld utilized their respective means and muscle to bring down the movement and its dreams of a United Reich States Swastika Nation by Arnie Bernstein is a story of bad guys good guys and a few guys who fell somewhere in between The rise and fall of Fritz Kuhn and his German American Bund at the hands of these disparate fighters is a sometimes funny sometimes harrowing and always compelling story from start to finish Hollywood Left and Right Steven J. Ross,2011-09-06 In Hollywood Left and Right Steven J Ross tells a story that has escaped public attention the emergence of Hollywood as a vital center of political life and the important role that movie stars have played in shaping the course of American politics Ever since the film industry relocated to Hollywood early in the twentieth century it has had an outsized influence on American politics Through compelling larger than life figures in American cinema Charlie Chaplin Louis B Mayer Edward G Robinson George Murphy Ronald Reagan Harry Belafonte Jane Fonda Charlton Heston Warren Beatty and Arnold Schwarzenegger Hollywood Left and Right reveals how the film industry s engagement in politics has been longer deeper and more varied than most people would imagine As shown in alternating chapters the Left and the Right each gained ascendancy in Tinseltown at different times From Chaplin whose movies almost always displayed his leftist convictions to Schwarzenegger s nearly seamless transition from action blockbusters to the California governor s mansion Steven J Ross traces the intersection of Hollywood and political activism from the early twentieth century to the present Hollywood Left and Right challenges the commonly held belief that Hollywood has always been a bastion of liberalism The real story as Ross shows in this passionate and entertaining work is far more complicated First Hollywood has a longer history of conservatism than liberalism Second and most surprising while the Hollywood Left was usually more vocal and visible the Right had a greater impact on American political life capturing a senate seat Murphy a governorship Schwarzenegger and the ultimate achievement the Presidency Reagan The American Cinema Donald E. Staples,1973 **The American Theatrical Film** John C. Tibbetts,1985 This book provides needed information on the collaborations between filmmakers and theater personnel before 1930 and completes our understanding of how two art forms influenced each other It begins with the vaudeville and faerie dramas captured in brief films by the Edison and Biograph companies follows the development of feature length Sarah Bernhardt and James O Neill films after 1912 examines the formation of theater film combination companies in 1914 15 and details later collaborations during the talking picture revolution of 1927 Includes detailed analyses

of important theatrical films like *The Count of Monte Cristo* *The Virginian* *Coquette* and *Paramount on Parade* **Heritage Vintage Movie Poster Signature Auction 2005 Catalog #624** Ivy Press, 2005-10 **Directory of World Cinema: Africa** Sheila Petty, 2014-01-01 Eschewing the postcolonial hubris that suggests Africa could only define itself in relation to its colonizers a problem plaguing many studies published in the West on African cinema this entry in the *Directory of World Cinema* series instead looks at African film as representing Africa for its own sake values and artistic choices With a film industry divided by linguistic heritage African directors do not have the luxury of producing comedies thrillers horror films or even love stories except perhaps as DVDs that do not travel far outside their country of production Instead African directors tend to cover serious sociopolitical ground even under the cover of comedy in the hopes of finding funds outside Africa Contributors to this volume draw on filmic representations of the continent to consider the economic role of women rural exodus economic migration refugees and diasporas culture religion and magic as well as representations of children music languages and symbols A survey of national cinemas in one volume *Directory of World Cinema Africa* is a necessary addition to the bookshelf of any cinephile and world traveller **The Way You Die Tonight** Robert J. Randisi, 2014-02-01 Edward G Robinson is in Las Vegas researching his new movie *The Cincinnatti Kid* with Steve McQueen Frank Sinatra puts him in touch with Eddie G floor manager of the Sands Casino and friend to the Rat Pack who frequent it But rumour has it that Howard Hughes is also in town looking to buy a casino and what Hughes wants he usually gets Jack Entratter the owner of the Sands tries to fight the takeover and sends Eddie G to go and convince Howard Hughes not to pursue it Then Entratter's secretary goes missing and Eddie G is entrusted with looking for her delving into the murky underworld of Las Vegas a world he knows well

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