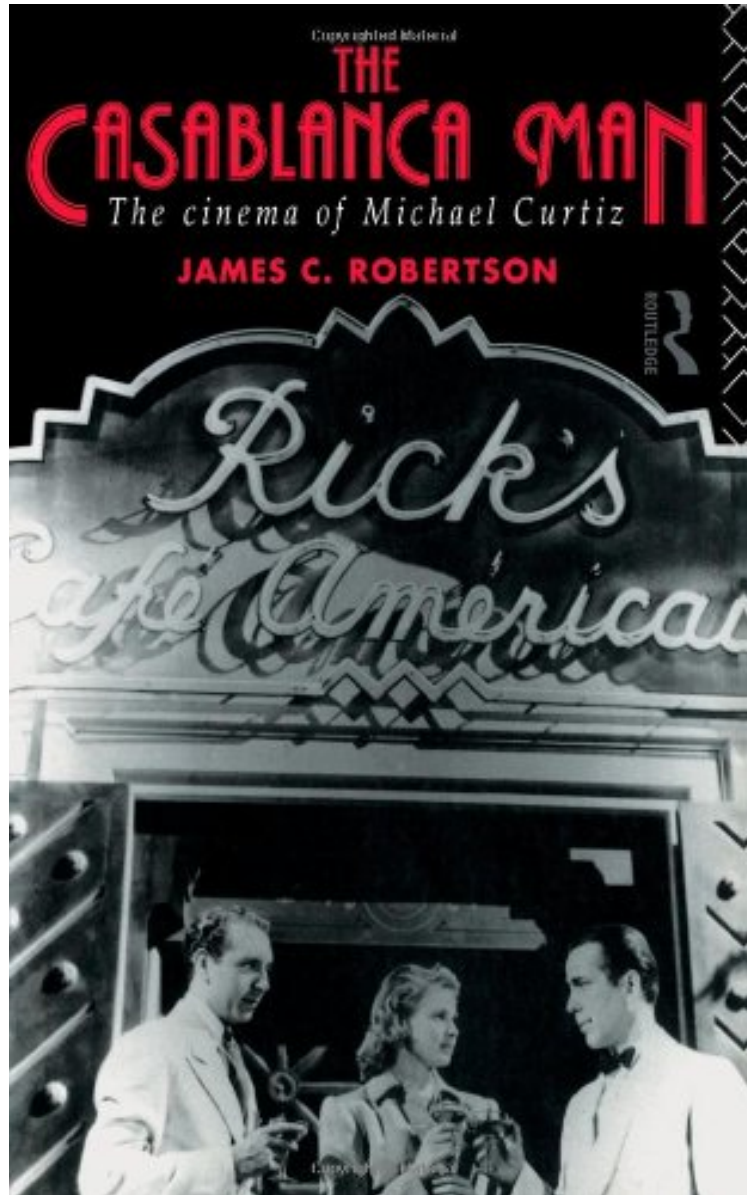


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The Casablanca Man: The Cinema of Michael Curtiz

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Dr James C Robertson, James Robertson : The Casablanca Man: The Cinema of Michael Curtiz before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Casablanca Man: The Cinema of Michael Curtiz:

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.

From *Library Journal* Though his name is not as readily recognized as that of contemporaries Howard Hawks, John Ford, and Frank Capra, Curtiz nevertheless was Warner Brothers's top director during Hollywood's golden years of the 1930s and 1940s. This volume is essentially a detailed filmography of his remarkable career. From his fledgling days in Hungary in 1912 to his last big-budget studio production in 1961, Curtiz directed nearly every genre with true finesse. With *Casablanca* alone Curtiz secured a hallowed place in film history, but the coupling of that extraordinary title with *The Adventures of Robin Hood*, *Angels with Dirty Faces*, *Yankee Doodle Dandy*, *Mildred Pierce*, and numerous others put him at the forefront of the cinema's elite; it is hard to imagine American film without him. Though Robertson is overly forgiving of his subject's failures and could have given the text greater substance by adding more biographical material, his book admirably achieves its primary goal. This long-overdue paean to one of the movies' most creative personalities is recommended for large film collections.- Michael Rogers, "Library Journal" Copyright 1993 Reed Business Information, Inc. This long-overdue paean to one of the movies' most creative personalities is recommended....*Library Journal* About the Author James C. Robertson is the author of *The British Board of Film Censors: Film Censorship in Britain, 1896-1950* and *The Hidden Cinema: British Film Censorship in Action, 1913-1972*.