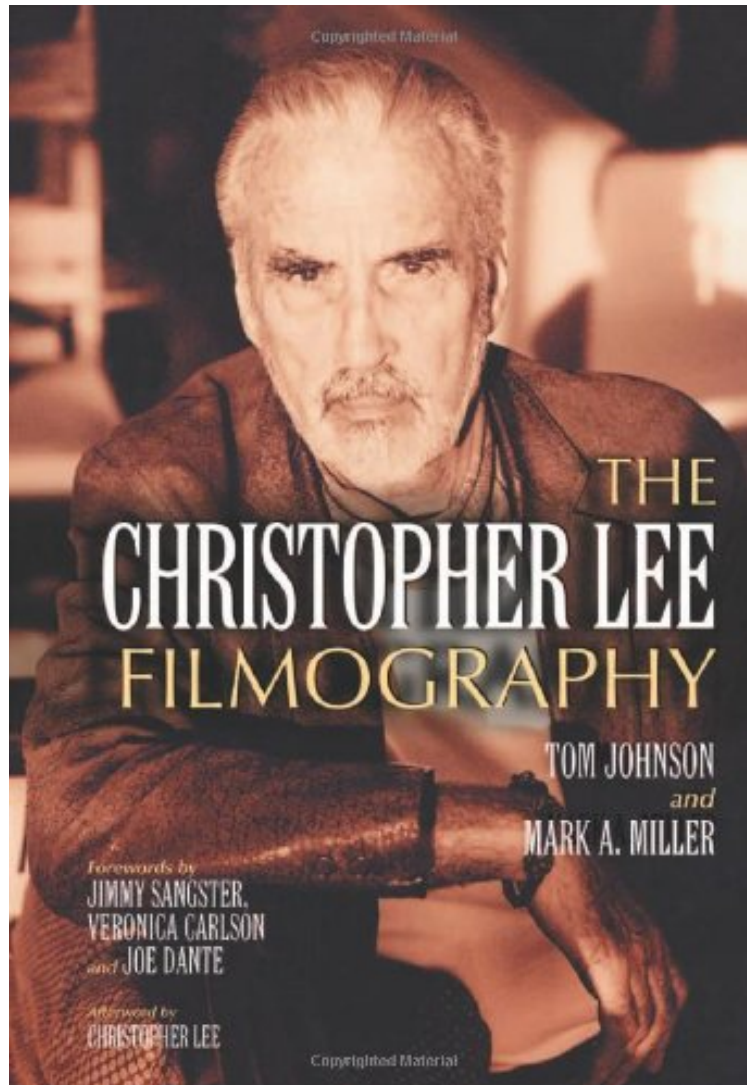


[Pdf free] The Christopher Lee Filmography: All Theatrical Releases, 1948-2003

## The Christopher Lee Filmography: All Theatrical Releases, 1948-2003

*Tom Johnson, Mark A. Miller*  
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**Tom Johnson, Mark A. Miller : The Christopher Lee Filmography: All Theatrical Releases, 1948-2003** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Christopher Lee Filmography: All Theatrical Releases, 1948-2003:

2 of 2 people found the following review helpful. The last word on the career of Mr. Lee--plus insights into the man himself! By David J. Hogan Early in the summer of 2006 Turner Classic Movies ran Billy Wilder's underrated 1970 film, *The Private Life of Sherlock Holmes*. The picture was a box-office bust, Wilder himself elected to say little about

it later (in part because it was recut and shortened against his wishes), and published critical reaction is scarce. Not least among the film's attributes is Christopher Lee, who is a splendidly forceful Mycroft Holmes, Sherlock's officious, easily annoyed brother. I wanted to read more about Lee's performance, and more about the film. Where to look? Ah! Tom Johnson Mark A. Miller's exhaustive, scholarly, and compulsively readable *THE CHRISTOPHER LEE FILMOGRAPHY* saved the day. Nearly 2000 words from this smart, handsome book are devoted to the Wilder film, offering complete cast credits; a plot synopsis that is concise, useful, and entertaining; and a lengthy "Commentary" section that looks at the film as a whole, thus placing the contributions of Lee and others in a helpful context that encompasses art and industry realities. The latter portion of the authors' commentary about the Wilder film, as with every Lee film discussed, focuses on Lee's involvement in the film. Johnson Miller's remarks comments reflect two perspectives: critical and business/ historical. So it is that, throughout the book, we get informed comment on Lee's work as an artist, as well as original research that illuminates the making of the film, and the particulars of Lee's relationships with other cast members, as well as his comments regarding director, producer, writer, and others who helped make the film a reality--or who may have impeded its success. The U.S.-based authors spent many hours in face-to-face confabs with Mr. Lee at the actor's home in London (plus numberless follow-up phone calls and letters), asking questions, taking down the actor's marvelous anecdotes, looking through career scrapbooks that Lee graciously opened for them, and selecting rare photographs from Lee's personal collection. This is what scholars of any stripe call "original research," and its value pays off here, with insights into Lee's movies (more than 160 of them!) that simply are not available from other sources--or if they are, they may have been cribbed, without acknowledgment, from Johnson Miller. A special pleasure is that nearly every essay concludes with Mr. Lee's remarks, presented verbatim, about the individual films. Over the course of these first-person recollections, Lee reveals himself as a dedicated artist, of no small ego, perhaps, and also a man of powerful and varied talents. Above all, he has wished to work in meaningful films of quality and integrity, and to stretch himself as an actor. That he has not always been able to do so says more about the inanities of the film business than it does about Mr. Lee. Given opportunities worthy of him--the early Dracula roles, Lord Summerisle, Mycroft Holmes, Count Dooku, Jinnah (the founder of Pakistan), and many others--Lee dominates the screen not merely with his physical presence and that marvelously deep and cultured voice, but with his ability to become lost in his role. Like other great film actors--all of whom are forced to perform in fits and starts--Lee BECOMES the character. Film scholars and movie fans alike are swept away; they buy the illusion. As an incredibly detailed--and always fascinating--chronicle of the career of one of cinema's most compelling actors, *THE CHRISTOPHER LEE FILMOGRAPHY* is the last word on Mr. Lee's professional life. And it is that rarity: a book created by the authors AND the subject, in protracted and amiable collaboration. How unusual that is, how valuable, and what a treat. 7 of 7 people found the following review helpful. More than a laundry list - Real Film Scholarship By R. Tinnell Exhaustive without being exhausting, authors Miller and Johnson manage to transcend the trend of "lists" by not only providing the details of Christopher Lee's myriad film works, but accompanying the facts with delicious anecdotes and observations. Each and every film has an accompanying commentary - and each and every commentary is a treasure trove of information either from Lee himself or one of his collaborators, along with relevant snippets from reviews. What I particularly liked about the commentary segments is that they not only rely on Lee's memories of the films - they also frequently draw on contemporary accounts by Lee himself in the form of quotes from letters Lee wrote to his fan club president over the years. Many's the time Lee would approach a film with high hopes, only to have them dashed by any one of a number of problems that tend to beset the best of productions. It's truly fascinating to see what was running through the actor's mind prior to starting something like *THE DEVIL RIDES OUT*. While they obviously have great respect and affection for their subject, Miller and Johnson are never sycophantic. You may buy this book because you are a fan of Christopher Lee or a horror film completist. But you'll return to it again and again because it is well-written, well-researched, and just plain fun to read. 5 of 5 people found the following review helpful. One of McFarland's finest By David G. Maska Individually, film historians Tom Johnson and Mark A. Miller already have several books and articles to their credit. Now they've pooled their talents to collaborate on what will stand as the definitive account of Christopher Lee's film career. Documenting Lee's cinematic output is a daunting challenge; he appeared in many films that were never released in the U.S.--or anywhere else--making them extremely difficult to track down, even in this wonderful age of DVD and satellite television. Fortunately, Johnson and Miller--with valuable assist from Mr. Lee himself--come through with flying colors. This is cinematic scholarship of the highest order, which is not to imply it's dry and academic. Hardly. Thanks to Johnson, Miller, Lee and many interview subjects, it's a lively, accessible, and at times fall-down-funny look at the career of someone who could be cited as the ultimate example of a "working actor." McFarland books tend to be very high priced, and since most of them never make it to a bookstore shelf, consumers don't have the luxury of checking out the goods before hand. So you're never really sure of what you're getting until the money has left your wallet. At \$55, *THE CHRISTOPHER LEE FILMOGRAPHY* may seem pricey, but it's well worth the investment; the book is beautifully written and McFarland has done a bang-up job of laying out the text and (rare) photos. For Lee fans, it's a must-have item.

The career of towering, handsome actor Christopher Lee has stretched over half a century in every sort of film from

comedy to horror. He has assumed such diverse roles as the Man With the Golden Gun, Frankenstein's monster, Fu Manchu, Sherlock Holmes, and Dr. Catheter (from Gremlins 2). From Corridor of Mirrors in 1948 to Star Wars: Episode II-Attack of the Clones in 2002, this reference book covers 166 of Lee's theatrical feature films in detail. Each entry provides all production information (including year of release, studio, running time, and location), full credits for cast and crew, a synopsis of the film, and a critical analysis of the film and Lee's involvement, with a detailed account of its making and commentary drawn from some thirty hours of interviews with Lee himself. Each entry also places the film within the context of Lee's career and discusses the director and other significant figures. Two appendices list Lee's television feature films and miniseries and Lee's short films, with brief credits and Lee's role in each. The work concludes with an afterword by Christopher Lee. Photographs from the actor's private collection are included.

"The first filmography of Lee's prodigious output...great for fans" --Library Journal "Fascinating...hugely enjoyable read...well-balanced...excellent" --Film "Superior...detailed...essential...highly recommended" --Arba  
About the Author Tom Johnson, author of several books on horror cinema, is a teacher in Shillington, Pennsylvania. Mark A. Miller has written articles for many periodicals, including Filmfax and Shivers. He teaches English in Gahanna, Ohio.