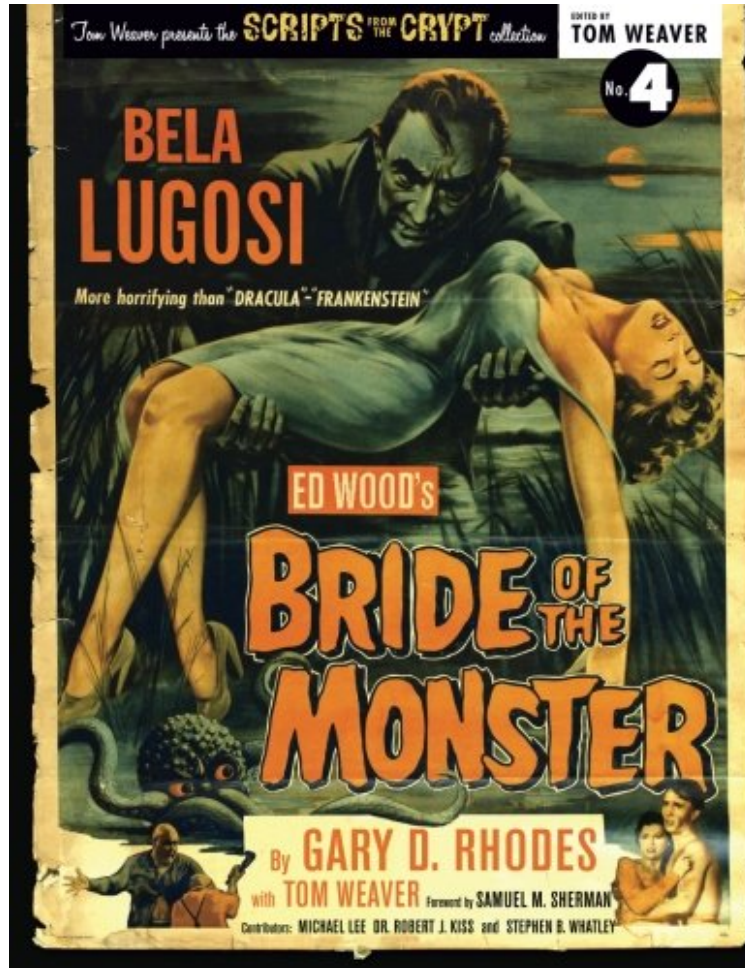


## Ed Wood's Bride of the Monster

Gary D. Rhodes, Tom Weaver, Edward D. Wood Jr.  
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**Gary D. Rhodes, Tom Weaver, Edward D. Wood Jr. : Ed Wood's Bride of the Monster** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Ed Wood's Bride of the Monster:

1 of 1 people found the following review helpful. Four Stars By Kel Stanford Fascinating look into Ed's world with rare photos and script excerpts. 5 of 6 people found the following review helpful. Fantastic! Wow! By MJB Gary D. Rhodes delivers the goods once again. Awesome! 11 of 12 people found the following review helpful. Another major Lugosi work has arrived. By Mark Martucci The book is an early Christmas present. The Scripts From the Crypt series scores another home run. There are so many stills and photos in this which I have never seen before. Where do they all come from?? I can't begin to go on about how much fun this is to read and look at! One thing that I should say to those who are thinking: "I don't want to read some script. Why buy a book to do that when I can just watch the movie?" Well, this book is 288 pages of big 8 1/2 x 11 size pages of double columns. Less than 90 pages of it consist of the script repro. Even without the script this is a lot of great stuff to read. Also there are some very interesting differences in the script.

The famous "I have no home" speech is even a bit different. There is SO much more here than just the script. Somehow the authors have even gotten Lugosi's actual divorce papers and death certificate copied in here. Too much information? Well, if you are a Lugosiphile (as I am), there's never enough info on the man. I love Karloff and he did get the best roles during their careers, but if 2015 alone is to be considered, history has put Lugosi way out in front of the horror icons race. He's actually been there for quite some time. There are at least 3 major works on the actor so far this year and they have all been stellar. I have even heard whispering s that there is even more yet to come to us in the future which is where I am going to be waiting and hoping that they will be as good as this one. NOW what I want is a bio of the Lobo character. Who is he? Where does he get his clothes? Why does his name mean wolf in Spanish when he looks more like a hippo? Is he the same Lobo in THE UNEARTHLY as he is in the Wood films?? What's the connection???? Come on guys, the world wants to know.

Shovel in hand, the redoubtable Gary D. Rhodes returns to the Graveyard of Forgotten Facts, unearthing a treasure trove of terrific illustrations and a casket-full of new information and insights on Bela Lugosi, Ed Wood and *Bride of the Monster* (1956). Also exhumed are *Brides* shooting script and a vault full of decaying extras. Accompanying him in this 60th anniversary Bela-bration of the film's release is partner-in-crime Tom Weaver, as well as contributors Sam Sherman, Robert J. Kiss and Michael Lee. Brings back a lot of good memories... That's what I live for. This is history, and I'm living it all over again. Conrad Brooks, Ed Wood's friend and actor in *Bride of the Monster* Ed Wood's *Bride of the Monster* isn't the director's most famous film, or the most beloved, either, but it is the best work the obsessive and resourceful Wood ever did. Loopy and retro even in its own day, *Bride* gets fabulous treatment in this engrossing volume, with Gary D. Rhodes' carefully researched account of the picture's development, shoot, and exhibition. I enjoyed exploring details of the film's tangled chronology, Bela Lugosi's casting and performance, and differences between script and finished film. Plus, images and extras I never imagined I'd see. I love Ed, I love Bela and I love *Bride of the Monster*. David J. Hogan, author of *Dark Romance: Sexuality in the Horror Film* and *Film Noir FAQ*. When it comes to throwing the spotlight on American cinema's dark corners that have been forgotten or ignored by critics, few people possess the breadth of knowledge, archival research expertise and ability to construct fascinating histories as Gary D. Rhodes. In this volume, and continuing his long-standing work on Bela Lugosi, Rhodes unearths and contextualizes with his usual, meticulous scholarship a wealth of material related to the final film in which Lugosi starred. A real treat not just for Lugosi fans, but also for those with an interest in the way American filmmaking was practiced in the periphery of Hollywood. Yannis Tzioumakis, Senior Lecturer at the University of Liverpool and author of *Hollywood's Indies: Classics Divisions, Specialty Labels, and the American Film Market*