



Ed Wood's Bride of the Monster

Gary D. Rhodes, Tom Weaver

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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 *Bride's* 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's 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*

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