

Halloween Spooktacular! Dr. Shocker & Friends

Part Ballyhoo and part bold face lie, the SPOOK SHOW evolved from the death of Vaudeville and Hollywood's need to promote their enormous slate of B pictures.

In the 1930's, with performance dates growing scarce, a number of magicians turned to movie houses for bookings. The theatre owners decided to program the magic shows with their horror movies and the SPOOK SHOW was born.



Dr. Shocker & Grace

The first Ghost Shows, like the one pioneered by EL - WYN, Salt Lake City Clerk Elwin Charles Peck, relied heavily on the depression era fascination with all things spiritual. Spooky apparitions were summoned and interacted with the host. The ghost's unbelievable phosphorescent appearance was the result of a brand new, but still unknown invention,

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Who Will Be The Bride of Frankenstein? Who Will Dare?

James Whale's secrecy regarding the casting of the Monster's mate in Universal Studio's follow up to 1931's hugely successful *Frankenstein* set the studio's publicity machine in motion. Speculation raged over who would play the newest monster with Brigitte Helm, who played Maria in Fritz Lang's *Metropolis* (1927), and Phyllis Brooks, a statuesque illustrator's model from New York, considered the front runners. In spite of Universal's publicity, however, James Whale had known from the moment he accepted the project who he wanted to play the Monster's mate: Elsa Lanchester.

Elsa Sullivan Lanchester was born on Oct. 28, 1902. She was the daughter of Edith Lanchester and James Sullivan, two unmarried members of the Social Democratic Federation, a group of working

class socialists. She attended Mr. Kettle's school in London, where she was the only female student and won a scholarship to study dance with Isadora Duncan in France. With the outbreak of World War I, Lanchester was sent back to London where, at the age of 11 she began her own "Classical Dancing Club". In 1918, she founded "The Children's Theatre" which later morphed into "The Cave of Harmony", a late night venue where Lanchester performed one-act plays and musical revues for the likes of H.G. Wells and Aldous Huxley. Lanchester also performed in other London musical revues dancing and singing risqué Cockney ballads with titles like "If You Peak In My Gazebo" and "Never Go Walking Without Your Hat Pin". Sometimes she performed shows at different theatres almost simultaneously! While

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performing in *Riverside Nights*, a musical revue where James Whale was the Stage Manager, Lanchester would flee the theatre the moment she had finished performing, hail a taxi, and make her way across town to *The Midnight Follies*, another revue in which she was performing, changing costumes in the taxi's backseat during the ride!

When it came time for James Whale to cast for *Bride of Frankenstein*, he remembered the young, slender girl with the wild red hair from *Riverside Nights* for not only the part of the Monster's Mate, but for the role of Mary Shelley in the film's prologue as well. Lanchester recalled, in her memoir ELSA LANCHESTER, HERSELF,

"I think James Whale felt that if this beautiful and innocent Mary Shelley could write such a horror story as FRANKENSTEIN, then somewhere she must have had a fiend within. My playing both parts cemented that idea."

Lanchester was particularly thrilled with the dress she wore as Shelley during the film's opening scenes. She described it as "the most fairy-tale like creation that I have ever seen before or since in a film." It was covered with iridescent bead work, had a seven-foot train and took seventeen women twelve weeks to complete.

Lanchester starred in nearly seventy films and made almost forty television appearances, but it is her role as the Bride of Frankenstein for which she is best remembered.

This was a sharp contrast to her costume as the Monster's Mate. "I was bound in yards and yards of bandage most carefully wound by the studio nurse." Lanchester also spent three to four hours each morning being made up by Universal Studios make-up artist Jack Pierce while he applied scars and worked Lanchester's own hair into the iconic "Bride of Frankenstein" hair-do.

When it came time to film the Bride's reaction to the Monster, Lanchester had an idea Whale loved for the scream. She recalled in her memoirs, "Actually, I've always been fascinated by the sound that swans make. Regents Park in London has lots of them on the lake... They're really nasty creatures, always hissing at you. So, I used the memory of that hiss. The sound men, in one or two cases, ran the hisses and screams backwards to



add to the strangeness. I spent so much time screaming that I lost my voice and couldn't speak for days."

Over the course of her career, Lanchester starred in nearly seventy films and made almost forty television appearances, but it is her role as the *Bride of Frankenstein* for which she is remembered best. In a 1979 interview with Gregory Mank, she remarked, "I've changed, of course, after all these years, but I still have a lot of hair, and it blows around, and I'm still recognizable. Whatever James Whale saw in my face, it didn't leave me." ■

Daryl A. Maxwell is VP of the Alex Film Society and has been a fan of Universal Horror films, particularly the Bride of Frankenstein, for longer than he can remember.



Colin Clive and Ernest Thesiger admire the results of their macabre work.



FILMOGRAPHY:

In a career that extended across seven decades, Elsa Lanchester appeared in nearly 70 feature films and countless TV shows ranging from "I Love Lucy" to "Mannix". Here is a partial filmography of her work:

Murder By Death (1976)

Terror in the Wax Museum (1973)

"Nanny and the Professor" TV Series (1970-71)

Willard (1971)

That Darn Cat (1965)

Mary Poppins (1964)

Bell, Book and Candle (1958)

Witness for the Prosecution (1957)*

Hell's Half Acre (1954)

Androcles and the Lion (1952)

Come to the Stable (1949)*

The Secret Garden (1949)

The Bishop's Wife (1947)

The Razor's Edge (1946)

The Spiral Staircase (1946)

Lassie Come Home (1943)

Rembrandt (1936)

David Copperfield (1935)

The Private Life of Henry VIII (1933)

* Oscar Nomination, Best Supporting Actress



Lanchester as Mary Shelley in "the dress".

PERSPECTIVE: UNA O'CONNOR by Daryl A. Maxwell



Born on October 23, 1880 as Agnes T. McGlade in Belfast, Ireland, Una O'Connor was the only surviving child born to parents that left her orphaned by the age of two. She was sent to be raised by an Aunt with eleven children.

Although she studied to become a teacher, she succumbed to the call of the stage and enrolled in the school of the Abbey Players in Dublin. She also joined the Irish Repertory Company and the Irish Literary Theatre, where she first performed what she claimed to be her favorite stage role: the third Witch/Weird Sister in *Macbeth*.

In 1931, O'Connor took the role of Ellen Bridges, the Cockney Charwoman, in the stage production of Noel Coward's *Cavalcade*. When Fox made the film version of the play, O'Connor recreated her role for the screen and it became the first of a steady stream of character roles for her. She was a master of characterizations and dialects, working non-stop in Hollywood after *Cavalcade* (1933) and catching the attention of fellow London stage

actor-turned-director James Whale. Whale asked O'Connor to join the cast of *The Invisible Man* (1933) where she portrayed Jenny Hall, the near hysterical and unfortunate keeper of the inn from which Claude Rains' Jack Griffin chooses to rent a room. Her performance even earned her praise from H.G. Wells (though he thought Whale had made Griffin a "lunatic"). Whale then went on to cast O'Connor again in his next film at Universal: *Bride of Frankenstein* (1935). Like her co-star Elsa Lanchester, O'Connor has a double role in the film, playing both Minnie, the high strung house-keeper of Castle Frankenstein, and the Shelly's maid/dog walker in the film's opening sequence. O'Connor can be seen serenely walking a pack of huge dogs off the screen seconds after the film's opening.

Throughout the 1930s and 1940s, O'Connor became a supporting actress of great demand and worked endlessly with some of Hollywood's greatest actors and directors, including Michael Curtiz, George Cukor, Ernst Lubitsch, Alfred Hitchcock, Billy Wilder, Jean Harlow, Barbara Stanwyck, Errol Flynn, Olivia DeHavilland and Marlene Dietrich. ■

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a *Corpse Bride* gift bag
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Lobby before each show.

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after each performance.

James Whale's

BRIDE OF FRANKENSTEIN

Black and white – 1935 – 75 minutes
Universal Pictures
Print courtesy of NBC Universal



Produced by..... Carl Laemmle Jr.

Directed by..... James Whale

Based on the Novel Frankenstein by
Mary Wollstonecraft Shelley

Adaptation..... William Hurlbut
& John Balderston

Screenplay by William Hurlbut

Director
of Photography..... John J. Mescall

Edited by Ted Kent

Art Director Charles D. Hall

Make Up by Jack P. Pierce*

Special Photographic

Effects John P. Fulton

Special Electrical

Props Ken Strickfaden*

Original Music by..... Franz Waxman

Conducted by..... Constantin

Bakaleinikoff

Organ played by..... Oliver Wallace*

Cast

Boris Karloff.....The Monster

Colin Clive Dr. Henry Frankenstein

Valerie HobsonElizabeth Frankenstein

Ernest Thesiger.....Dr. Pretorius

Elsa Lanchester.. Mary Shelley/The Bride

Gavin Gordon Lord Byron

Douglas Walton Percy Shelley

Una O'Connor..... Minnie

E.E. Clive Burgomaster

Lucien PrivalAlbert (the butler)

O.P. Heggie Hermit

Dwight Frye.....Karl

Reginald Barlow.....Hans

Mary Gordon Hans' wife

Ann DarlingShepherdess

Ted BillingsLudwig

Robert Adair, John Carradine

John Curtis, Frank TerryHunters*

Frank Benson, Walter Brennan

Grace Cunard, John George

Helen Gibson, Brenda Fowler

Edward Peil Sr., Mary Stewart..Villagers*

Norman Ainsley..... Little Archbishop*

Billy Barty..... Little Baby*

Maurice Black..... Gypsy*

Arthur S. Byron.....Henry VIII: Little King*

D'Arcy Corrigan..... Procession leader*

Kansas DeForrest..... Little ballerina*

Elsbeth Dudgeon..... Gypsy's mother*

Helen Jerome Eddy..... Gypsy's wife*

Neil Fitzgerald Rudy*

Marilyn Harris Girl*

Josephine McKim Little mermaid*

Sarah Schwartz..... Marta*

Peter Shaw Little Devil*

Lucio Villegas..... Priest*

Joan Woodbury..... Little Queen*

*uncredited



IMDb

amazon.com

credits from

Internet Movie Database: IMDB.com

We've updated our web site to include more information and past issues of the *Voice of the Theatre*. Check it out at www.AlexFilmSociety.org and sign up for our email list.

Luminous Paint!

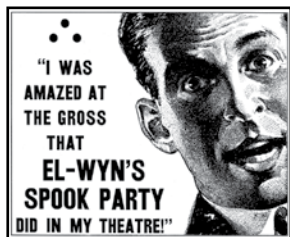
Over the years the SPOOK SHOWS changed as often as our national psyche. The Ghost Shows of the 20's turned into large magical extravaganzas



in the 30's. In the 1940's the Ghosts realized that they could increase profit dramatically by adding an actual movie goblin to their roster. "Direct from Hollywood...THE FRANKENSTEIN MONSTER!"

Silkini, Dantini, Dr. Evil and countless others would offer

ticket buyers shows like Asylum Of Horrors, Madhouse Of Mystery and The Tomb Of Terror! These Ghost Masters proved so successful that some made ten thousand dollars a week on the road. The money was so good that many of them franchised their name and act in an attempt to grab revenue from smaller venues.



With the advent of television, movie attendance declined and filmmakers tried to move the gimmicks from the SPOOK SHOW directly into their

movies. One innovator, William Castle, actually sold his movies with ballyhoo promising new techniques in terror like PERCEPTO, EMERGO and ILLUISION-O.

SPOOK SHOWS limped along until the 1970's, and then were finally displaced by genuine Hollywood blockbusters like *Jaws* (1975), *Star Wars* (1977) and *Raiders of the Lost Ark* (1981).

Once the films themselves could fill the seats, theatre owners were loath to spend more money on ballyhoo of any kind. Soon the SPOOK SHOWS faded into the fog-shrouded memories of fans and collectors. ■

For a more complete history of this fun era, read *GHOSTMASTERS* by Mark Walker. (Cool Hand Publishing) R.C.



Halloween Spooktacular!

CAST

Doctor Shocker Daniel Roebuck
Mongo Timothy E. Goodwin
Frankenstein John Goodwin
Vampire Girl Nicole Frank
The Bride Karen Smith
Wolfman John Cody Fasano

Evil Assistants..... Aaron Lewis, John Fasano, Steve Christopher, Ed Polgardy, Kelly Mann, Grace Roebuck, Buster Roebuck, Alex Ward, Lucia Fasano, Jesse Adams, Rebecca Birdsell, Timothy Keegan, Megan Roope, Ryan Roope

SPOOK SHOW

PRODUCER Robert Welch
MUSICAL ARRANGER ... Brice Cranston
LIGHTING Cory Geryak, Tony Ward
COSTUMES Tim Dietlein and Glendale Costumes
MAKE UP..... John Goodwin, Kelly Mann
HAIR Nicole Frank
FLYER..... John Fasano

SPOOK SHOW

CONSULTANTS Bob Burns, Verne Langdon
MAGIC CONSULTANTS Sir James Brown, Kelly Mann, Alan Zagorsky, Jerry Chavez, Jonathon Neal Brown, Verne Langdon, Owens Magic

SET CONSTRUCTION..... Erik Andersen, Jesse Adams, Timothy Keegan

SPECIAL THANKS Glendale Costumes
Side Show Collectibles
Owen's Magic
History For Hire Prop Rentals
PRG Lighting
Kelly Roebuck
Sunnie Gonzalives, Noah Lang

DOCTOR SHOCKER!

Appearing as Dr. Shocker is the talented actor (and AFS member) Daniel Roebuck.



Before moving to Hollywood to establish himself as one of the town's hardest working character actors, Roebuck began his career as a circus clown and magician.

Since making his dramatic debut in *The River's Edge*, Daniel has starred in *Disorganized Crime*, *The Fugitive*, *Agent Cody Banks* and *Final Destination*. On the small screen, Roebuck worked opposite Andy Griffith for three years on "Matlock", he's been a regular on "Nash Bridges" and "A Minute With Stan Hooper". He played Jay Leno in "The Late Shift", Garry Marshall in "Behind The Camera: The True Story Of Mork And Mindy" and countless other people, real and fake in too many TV movies to mention.

He was last seen as the explosive Dr. Arzt on the ABC hit, "Lost" and has joined the cast of "Desperate Housewives" for a number of episodes this season.

Roebuck created Doctor Shocker as homage to horror hosts of the past when he co-directed, with Chuck Williams, the documentary, *Halloween, The Happy Haunting Of America* (1997). ■

RAFFLE OF CORPSE BRIDE posters, t-shirts & UNIVERSAL HORROR DVD's

Our program is graciously underwritten by you, our patrons and members. Your ticket purchase and raffle participation enables AFS to program classic film events such as this. Please help by becoming a member and/or purchasing raffle tickets. Warner Bros., Side Show Collectibles and Universal Home Video have generously donated raffle prizes.

For those familiar with *Bride of Frankenstein*, it is difficult to imagine anyone but Ernest Thesiger in the role of the sinister Dr. Septimus Pretorius. With his skeletal frame, shock of unkempt hair, icy gaze and clipped delivery, it is easy to see why Director James Whale went against Universal's suggestion of Claude Rains and cast his friend Thesiger in the role for which he is best remembered.



Ernest Thesiger

Ernest Graham Thesiger was born in London on January 15, 1879. He attended Marlborough College in the hopes of a career as a painter. However, while he became an accomplished watercolor artist, he was unable to sustain himself on painting alone and quickly turned to the stage, making his first appearance in a 1909 production of *Colonel Smith*.

This led to a steady stream of stage performances that was interrupted only by a brief period of service as a private in British armed forces during WWI. In the early 1930s, James Whale, an old friend, approached Thesiger to come to the United States to play the role of Horace Femm in *The Old Dark House* (1932). Thesiger joined the

cast of mostly British actors hand selected by Whale, which already included Charles Laughton (in his first American film), Lillian Bond, Eva Moore, and Boris Karloff. Thesiger teamed up with Karloff again in the UK to make *The Ghoul* in 1933. Then, both actors returned to the States to join Whale in making *Bride of Frankenstein* in 1935. Unfortunately, *Bride of Frankenstein* was the last time Thesiger and Whale worked together.

Thesiger returned to Britain where he worked steadily on the stage and screen. His last appearance on the stage was opposite Sir John Gielgud in a production of *The Last Joke* in 1960.

Evidently, the rapier wit for which Thesiger is so well remembered was not limited to the roles he played. Sir Alec Guinness recounts in his book A POSITIVELY FINAL APPEARANCE that a woman stopped Thesiger as he was walking though Piccadilly and said "Didn't you used to be Ernest Thesiger?" Thesiger bluntly replied, "Still am!" and hurried on. ■

Alex Film Society is a non-profit community arts organization dedicated to the exhibition of classic films on the big screen. Membership in the Society offers discounted tickets, member only wine receptions, mailed subscription to the VOT and early admittance to AFS events. We would like to thank our sponsors:

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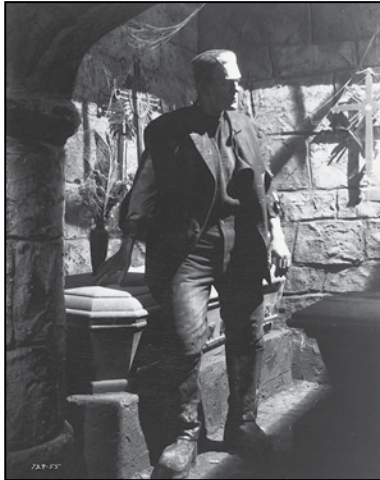
Frighteningly Beautiful: The Women of Universal Horror



*Louise Allbritton,
Son of Dracula (1943).*

Frighteningly Beautiful: The Women of Universal Horror is an exhibit celebrating the actresses, so often overlooked, from Universal Studios' infamous cannon of horror films using vintage publicity photos from the personal collection of Daryl Maxwell, AFS Vice-President.

Ranging from 1932's *The Mummy* to 1948's *Abbott and Costello Meet Frankenstein*, the exhibit highlights character portraits of ten actresses, including Elsa Lanchester, Louise Albritton, Virginia Christine, and Gloria Holden. Highly dramatic, and sometimes surprisingly glamorous, these photographs illuminate the female monsters and some of the memorable supporting characters, often as iconic as their male counterparts, and the actresses that portrayed them. ■



Short Subject

FRANKEN-STYMIED (Walter Lantz Productions, Distributed by Universal 1961) 7 minutes. Courtesy Universal Studios.



With arguably the most famous laugh of any cartoon character in history ("ha-ha-ha-HA-ha"), Woody Woodpecker pecked his way into the world in 1940. Woody continued to appear in short

films throughout the 40's and 50's, and in 1957, Kellogg's packaged the theatrical works into a syndicated TV program, "The Woody Woodpecker Show". Walter Lantz created the famed bird, and in the show's early days, the animator would host from his office, demonstrating how cartoons were made by showing the viewers at home such essentials as drawing storyboards and cel painting. Woody, an obnoxious mischief-maker, usually starred in the shorts, occasionally taking a backseat to his friends Andy Panda, Wally Walrus, Gabby Gator, Buzzy Buzzard, Oswald the Rabbit, and Chilly Willy.



Characters..... Woody Woodpecker,
Mad Scientist, Frankie

Directed By..... Jack Hannah

Produced By..... Walter Lantz

Animated By..... Don Lusk, Al Coe,
Roy Jenkins, Ray Abrams

Written By..... Homer Brightman

Music By..... Clarence Wheeler

Settings..... Ray Huffine, Art Landy

Voices Grace Stafford Lantz, Daws Butler

*Information courtesy of The Big Cartoon DataBase (www.bcdb.com)
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2005/06 Calendar

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Saturday, November 26, 2005 at 2 and 8 pm

8TH ANNUAL THREE STOOGES™ BIG SCREEN EVENT!

We celebrate the 8th year of our popular "Stooge-fest" with *"Curly (and Shemp) Go Nutz"*, a collection of five classic short subjects cherry picked from the Columbia Pictures' vaults by our blue ribbon panel of Stooge-o-philis. Come join us for the wacky Thanksgiving weekend event that has become a holiday tradition for Stooge fans of all ages. Columbia Pictures (various)



Saturday, March 4, 2006 at 2 and 8 pm

The screen's top romantic stars in Hitchcock's melodramatic masterpiece!

NOTORIOUS

Master of Suspense ALFRED HITCHCOCK directs screenwriter Ben Hecht's tense tale of passion and deceit set against the background of 1940's Rio de Janeiro. CARY GRANT plays an American agent who accompanies INGRID BERGMAN to Brazil on the trail of valuable secrets for the wartime US government. The longest on-screen kiss in history, a key to a mysterious wine cellar, Claude Rains as one of Hitchcock's most sympathetic villains and Leopoldine Konstantin as Rains' domineering mother make *Notorious* one of the most memorable films of all time. RKO (1946)



Saturday, May 6, 2006 at 2 and 8 pm

Ladies and Gentlemen, The Beatles!

A HARD DAYS NIGHT

If someone asks you what Beatlemania was, make them watch this, the quintessential time-capsule movie immersing viewers in the London of 1964. Brilliantly shot in gorgeous black and white by Gilbert



Taylor, this movie is an absolute must-see, not just to experience *The Beatles* and the early 1960s, but also to see a masterful piece of movie making by director Richard Lester. United Artists (1965)

VOICE of the THEATRE

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