

The Careers of Burt Lancaster and Kirk Douglas as Referenced in Literature

A Study in Film Perception

Henryk Hoffmann

Series in Cinema and Culture



VERNON PRESS

Copyright © 2020 Henryk Hoffmann.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Cinema and Culture

Library of Congress Control Number: 2020942585

ISBN: 978-1-64889-036-9

Cover design by Vernon Press using elements designed by Freepik and PublicDomainPictures from Pixabay.

Selections from *Getting Garbo: A Novel of Hollywood Noir*, copyright 2004 by Jerry Ludwig, used by permission of Sourcebooks.

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

To the youngest members of the family—

Zuzanna Maria, Ella Louise,

Tymon Oskar and Graham Joseph—

with utmost admiration, unconditional love, great expectations
and best wishes

Table of contents

<i>List of Figures</i>	<i>vii</i>
<i>Introduction</i>	<i>ix</i>
<i>PART ONE. BURT LANCASTER</i>	<i>1</i>
I. References to Lancaster's Films	3
II. References to Lancaster: the Man, the Actor, the Celebrity	105
III. List of References (Found) to Lancaster and His Films	119
IV. Credits of Lancaster's Films <u>Referenced</u>	129
V. Lancaster's Monographic Bibliography (books only)	135
<i>PART TWO. KIRK DOUGLAS</i>	<i>137</i>
I. References to Douglas's Films	139
II. References to Douglas: the Man, the Actor, the Celebrity	191
III. List of References (Found) to Douglas and His Films	213
IV. Credits of Douglas's Films <u>Referenced</u>	219
V. Douglas's Monographic Bibliography (books only)	223
<i>Epilogue: Final Remarks and Conclusions</i>	<i>225</i>
<i>Acknowledgments</i>	<i>239</i>
<i>Overall Bibliography</i>	<i>241</i>
<i>Index</i>	<i>249</i>

List of Figures

- Figure 1.1.** Polish poster (designed by Wojciech Fangor, 1957) for Robert Aldrich's *Apache* (1954), courtesy of the "Ikonosfera" Gallery and Transart Collection. 46
- Figure 1.2.** Polish poster (designed by Wiktor Górka, 1968) for Richard Brooks's *The Professionals* (1966), courtesy of the "Ikonosfera" Gallery and Transart Collection. 85
- Figure 1.3.** Burt Lancaster in a movie still from Richard Thorpe's *Vengeance Valley* (MGM, 1951). 117
- Figure 2.1.** Barbara Stanwyck, Van Heflin and Kirk Douglas in Lewis Milestone's *The Strange Love of Martha Ivers* (Hal B. Wallis/Paramount, 1946). 140
- Figure 2.2.** Polish poster (designed by Jerzy Flisak, 1974) for John Sturges's *Last Train from Gun Hill* (1959), courtesy of the "Ikonosfera" Gallery and Transart Collection. 170
- Figure 2.3.** Laraine Day and Kirk Douglas in a movie still from Charles Martin's *My Dear Secretary* (1948, UA). 208

Introduction

My own instincts led me to **Kirk Douglas** and **Burt Lancaster**. These were the American pyramids and they needed no underground to spread their fame. They were monumental. Their faces slashed across the screen. When they laughed or cried it was without restraint. Their chromium smiles were never ambiguous. And they rarely had time to sit down and trade cynical quips with some classy society dame or dumb flatfoot. They were men of action, running, leaping, loving with abandon [p. 14].

Don DeLillo, *Americana* (1971)

In the history of the cinema, there have been several successful and memorable teams of comedians, such as Stan Laurel & Oliver Hardy, the Marx Brothers, Abbott & Costello, Dean Martin & Jerry Lewis. Bing Crosby and Bob Hope were a team only in a certain stage of their careers, when together they made a number of movies, all (except the last one) co-starring Dorothy Lamour, known as the *Road to ...* series. Jack Lemmon and Walter Matthau were never labeled as a team, but they had superb onscreen chemistry and co-starred in as many as eleven pictures. Frank Sinatra and Dean Martin co-starred in six movies (cameo appearances excluded), ranging from a James Jones adaptation (*Some Came Running*) to crime, western and romantic comedies. Fred Astaire and Ginger Rogers are obviously the most successful male-female team or love duet; between 1933 and 1949, they appeared together in ten musical pictures, mostly comedies.

For some unknown reason, we do not usually talk about acting teams in the serious film, commonly referred to as “drama.” Nevertheless, certain actors share film credits with others on a more-or-less regular basis, and, consequently, some couples of names remain in the audiences’ minds as frequent collaborators. It is especially true in regard to the male-female partnerships, with Spencer Tracy and Katharine Hepburn (co-starring in both comedies and dramas) setting a definite record of nine pictures. But there have been other famous screen couples co-starring, at least four times, in either comedies, dramas or both: William Powell and Myrna Loy, Clark Gable and Joan Crawford, Gary Cooper and Fay Wray, Clark Gable and Myrna Loy, Clark Gable and Jean Harlow, Jeanette MacDonald and Nelson Eddy, Errol Flynn and Olivia de Havilland, Cary Grant and Katharine Hepburn, Bette Davis and George Brent, Mickey Rooney and Judy Garland, Walter Pidgeon

and Greer Garson, Humphrey Bogart and Lauren Bacall, Gene Kelly and Judy Garland, John Wayne and Maureen O'Hara, Paul Newman and Joanne Woodward, Richard Burton and Elizabeth Taylor, and so on.

In the unique case of Burt Lancaster and Kirk Douglas, not only did they act together in a significant number of films—seven (co-starring in six)—but their lives and careers have a number of striking parallels. Born in New York (one in NYC and one in New York State) three years apart from each other, they both served in World War II—Lancaster with Special Services and Douglas in the Navy—and both started their film careers almost immediately after the war and stayed professionally active as long as their health and physical fitness allowed them to perform in front of the camera. They both gave a strong performance in a film noir at the beginning of their careers and both made a few major examples of the genre by the end of the 1940s. In the early 1950s, in 1951 to be exact, they both were introduced to a new genre, the western, which they ended up loving and made a considerable number of throughout their careers (over a dozen, co-starring in one), including a few milestones.

Besides playing gangsters, cops and cowboys, both Lancaster and Douglas have been memorably cast as soldiers (non-commissioned officers and officers, both in war and peacetime), men of the press, boxers, inmates, acrobats, pirates and, towards the end of their careers, honorable patriarchs—a long list of similar parts testifying to the actors' more-or-less (depending on the period) overlapping personae, some essential differences in their screen personalities and images (the concepts defined further in the Introduction) notwithstanding. Consequently, when cast in the same film as characters not staying on the same side (good or bad) of the conflict, but as enemies or opposites (one being generally good and one evil), alternating the good and evil parts in different movies, they could theoretically switch parts without compromising the plausibility of the story. This statement can be supported by the fact that Douglas ended up playing Senator William J. Tadlock in Andrew V. McLaglen's *The Way West* (1967), the role that Lancaster had intended to play over ten years earlier and even acquired the screen rights of the Pulitzer Prize-winning novel by A. B. Guthrie, Jr. The eagerness and easiness with which Frank Gorshin personified both Lancaster and Douglas also testifies to the actors' multi-level affinity.

In addition to the directors with whom they worked exclusively on the same projects—Byron Haskin (*I Walk Alone*), Guy Hamilton (*The Devil's Disciple*), Marvin J. Chomsky (*Victory at Entebbe*) and Jeff Kanew (*Tough Guys*)—the two actors shared the experience of collaborating with Jacques Tourneur (*Out of the Past*—Douglas; *The Flame and the Arrow*—Lancaster), Anatole Litvak (*The Strange Love of Martha Ivers*—D; *Sorry, Wrong Number*—L), Michael Curtiz (*Young Man with a Horn*—D; *Jim Thorpe, All-American*—L), John Sturges

(*Gunfight at the O.K. Corral*—both; *Last Train from Gun Hill*—D; *The Hallelujah Trail*—L), John Huston (*The Unforgiven*—L; *The List of Adrian Messenger*—both), John Frankenheimer (*The Young Savages*, *Birdman of Alcatraz*, *The Train*, *The Gypsy Moths*—L; *Seven Days in May*—both), Robert Aldrich (*Apache*, *Vera Cruz*, *Ulzana's Raid*, *Twilight's Last Gleaming*—L; *The Last Sunset*—D), George Seaton (*The Hook*—D, *Airport*—L), David Miller (*Lonely Are the Brave*—D; *Executive Action*—L) and Lamont Johnson (*A Gunfight*—D; *Cattle Annie and Little Britches*—L).

The actresses that both of them worked with include Ava Gardner (*The Killers*—L; *Seven Days in May*—both), Barbara Stanwyck (*The Strange Love of Martha Ivers*—D; *Sorry, Wrong Number*—L), Elizabeth Scott (*Desert Fury*—L; *Out of the Past*—D; *I Walk Alone*—both), Virginia Mayo (*The Flame and the Arrow*, *South Sea Woman*—L; *Along the Great Divide*—D), Deborah Kerr (*From Here to Eternity*, *Separate Tables*, *The Gypsy Moths*—L; *The Arrangement*—D), Silvana Mangano (*Ulysses*—D; *Conversation Piece*—L), Jean Simmons (*Elmer Gantry*—L; *Spartacus*—D) and Gena Rowlands (*Lonely Are the Brave*—D; *A Child Is Waiting*—L).

It is worth mentioning that one actor, Tony Curtis, worked with each of them more than once: three times with Lancaster (*Criss Cross*, *Trapeze*, *Sweet Smell of Success*) and twice with Douglas (*The Vikings*, *Spartacus*), not counting the cameo appearances of all the three actors in *The List of Adrian Messenger*. It did not happen by accident as Lancaster himself recommended Curtis to Douglas when the latter, as the producer, was casting *The Vikings*. Equally significant may seem the fact that Sir Laurence Olivier, the foremost film celebrity from the United Kingdom, co-starred with Lancaster and Douglas in *The Devil's Disciple*, a picture released in 1959, a year later he appeared in Douglas's *Spartacus*, and a year after that was replaced by Lancaster in *Judgment at Nuremberg*. To continue this kind of trivia, Walter Matthau launched his long and impressive acting career in 1955 playing villains in two western films, one starring Lancaster (*The Kentuckian*), and one with Douglas in the leading role (*The Indian Fighter*), and subsequently appeared in two other Douglas movies, *Strangers When We Meet* (1960) and *Lonely Are the Brave* (1962). Moreover, the coach that Matthau plays in *The Bad News Bears* (1976) was modeled on Lancaster himself—his son Bill wrote the screenplay based on his memories of being coached by his grumpy father.

Both intellectuals and ambitious filmmakers, Lancaster and Douglas started their own production companies in 1948 and 1955, respectively (at least once working for each other), and each produced numerous pictures and directed two including one western. They both appeared in essential films made and set in Europe (each playing, for instance, a European member of the anti-Nazi Resistance in a WW II picture, *The Train* and *The Heroes of Telemark*,

respectively), and both—which is significant to the author of this book—have had a Polish connection. Lancaster starred in a screen adaptation of a play (*The Jeweller's Shop*) set and filmed in Krakow and originally written by Karol Wojtyła, a man who ended up being Pope John Paul II; Douglas, in addition to visiting Poland in the 1960s and meeting with students of the Film School in Łódź, wrote a novel (*Dance with the Devil*) set in Poland (mostly in Krakow) and with a strong Polish female protagonist.

To continue the subject of film and literature tie-ins, the two actors share three original writers in their respective filmographies. Paul I. Wellman is the original author of the novel that inspired Douglas's *The Walls of Jericho* (1948, directed by John M. Stahl), as well as of the novel (*Bronco Apache*) that was used as the basis of Lancaster's *Apache* (directed by Robert Aldrich). Furthermore, both actors played in a screen version of a Tennessee Williams play: Douglas in Irving Rapper's *The Glass Menagerie* and Lancaster in Daniel Mann's *The Rose Tattoo*. Moreover, about the same time as Douglas appeared in Richard Quine's adaptation of Evan Hunter's novel *Strangers When We Meet* (1960, co-starring Kim Novak), Lancaster was getting ready to star in *The Young Savages* (1961, featuring Dina Merrill and Shelley Winters), Frankenheimer's crime film based on Hunter's novel *A Matter of Conviction*. Interestingly, the two actors appeared in films that were inspired by two different precursors of the science fiction genre: the basis for the screenplays of Douglas's *2,000 Leagues Under the Sea* (directed by Richard Fleischer) and *The Light at the Edge of the World* (1981, directed by Kevin Billington) were novels by Jules Verne, and Lancaster's *The Island of Dr. Moreau* (directed by Don Taylor) was based on a book by H. G. Wells.

Getting back to religion and history, Douglas, in his book *Climbing the Mountain*, writes extensively about his fascination with Moses, the biblical figure whom Lancaster had the privilege of portraying on the screen. Another unusual coincidence: one of Douglas's biggest box-office successes of the 1950s was Fleischer's costume drama *The Vikings*; and Lancaster, in one of the major roles of his later period, in Daniel Petrie's *Rocket Gibraltar* (nota bene, in Poland entitled *Pogrzeb Wikinga, A Viking's Burial*), plays a dying man who expresses his wish to his grandchildren to be buried in the Vikings' fashion.

Regardless of whether Lancaster and Douglas should be regarded as a screen couple or team (their case is somewhat different from those of the names listed in the opening paragraphs of the Introduction), they were definitely frequent co-stars, and their onscreen partnership brought about some exceptional results due to their chemistry, mutual understanding (possibly resulting from similar backgrounds) and political orientation. Furthermore, for many years they were also good and loyal friends, respectful of each other's work. Hence, it seems appropriate to combine their respective careers as the scope of one

publication. But the reason for this book is not only the actors' friendship, collaboration and affinity. Both Lancaster and Douglas were professionals of the highest caliber. They were prolific actors of unparalleled longevity. They made many movies but, more importantly, a significant number of cinematic masterpieces. Lancaster appeared in a host of historically essential pictures and delivered towering performances in most, notably in *The Killers*, *From Here to Eternity*, *Sweet Smell of Success*, *Elmer Gantry*, *Birdman of Alcatraz*, *The Leopard* and *Conversation Piece*, just to name seven of his major films. Douglas will never be forgotten due to his great portrayals in *Champion*, *Ace in the Hole*, *Detective Story*, *Lust for Life*, *Paths of Glory*, *Spartacus*, *Lonely Are the Brave* and several other remarkable pictures. Out of the movies that they made together, the indisputably most important ones are *I Walk Alone*, *Gunfight at the O.K. Corral* and *Seven Days in May*.

In the 1997 poll of *Entertainment* magazine, Douglas was selected as #36 and Lancaster as #39 movie star of all time. In a similar survey conducted by the American Film Institute and unveiled on June 15, 1999, Douglas is ranked as #17 and Lancaster as #19 among the top male movie stars of all time. Lancaster appeared almost incessantly on the box office ranking lists in the years 1950 through 1962; Douglas's name can be found there each year between 1958 and 1963. And these are only some of the actors' many distinctions and honors—information about the others can be found in the respective two parts of the book.

Despite all of that, this project would never have been conceived if not for the numerous literary references to the actors' names, their personae and their films that have been discovered in over 150 works by more than 120 authors—references that testify to the stars' popularity, to their greatness, to their uniqueness and to their immense impact outside the movie world. Those references and allusions (henceforth, the word 'reference' will be frequently used to cover both) constitute the testing ground for a study of film perception. In order to conduct such a study, one needs to establish certain terminology that would be understood in the same way by the reader as it is meant by the author. The first four terms needed here have been briefly defined by Ken Wlaschin in the Introduction to his book *The Illustrated Encyclopedia of the World's Great Movie Stars and Their Films* (1979). They are *an actor's off-screen personality* (rather obvious), *his/her screen personality* ("composed of almost every aspect of the star, from timbre of voice and way of speaking to bodily movement and unconscious mannerisms"), *image* ("a combination of screen roles, screen personality and screen presentation with off-screen behavior and public relations") and *persona*. The last one, according to Wlaschin, "is the most intriguing aspect of a star and is usually developed over a period of time in conjunction with the personality. It is the

most mythical part because it is the basis of what a star means. Although it derives from the roles that stars play in films, it soon becomes a separate entity which links the different roles" [pp. 7-8].

The other important concept closely related to the problem of film perception is *identification*. As comprehensively discussed by Alicja Helman in her *Słownik pojęć filmowych (A Dictionary of Film Terminology)*, 1991, pp. 123-151), the idea was first addressed by Austrian neurologist and founder of psychoanalysis Sigmund Freud (1856-1939) in *Massenpsychologie und Ich – Analyse* (1921) and has been further developed throughout the 20th century by other psychologists, scholars and film theorists. Since film perception is the topic of this book, let us list most of those that, according to Ms. Helman, have considerably contributed to the theory. Thus, here is the list of the names, followed, in some cases, by the pivotal work:

- a) Jacques Lacan (1901-1981, French psychologist;
- b) Béla Balázs (1884-1949), Hungarian film critic, *Der Geist des Films* (1930);
- c) Jean Deprun (1923-2006), French philosophy historian, article "Le Cinema et l'identification," (*Revue Internationale de Filmologie*, 1947);
- d) Albert Michotte van den Berck (1881-1965), Belgian experimental psychologist;
- e) Edgar Morin (b. 1921), French philosopher, *Le cinema ou l'homme imaginaire* (1958);
- f) Sigfried Kracauer (1889-1966), German sociologist and film theorist, *Theory of Film* (1960);
- g) Jean Mitry (1907-1988), French film theorist and filmmaker, *Esthétique et psychologie du cinéma* (Volume I, 1963);
- h) Jean-Pierre Meunier, the author of *Les structures de l'expérience filmique. L'identification filmique* (1969), translated into English as *The Structures of the Film Experience: Historical Assessment and Phenomenological Expansions* (Amsterdam University Press, 2019);

- i) Jean-Louis Baudry (1930-2015), French novelist and psychoanalytical film theorist, article “Cinema: effets ideologiques produits par l’appareil de base” (1970), translated into English as “Ideological Effects of the Basic Cinematographic Apparatus” (*Film Quarterly*, Volume 28, Winter 1974-1975);
- j) Geoffrey Nowell-Smith (b. 1939), Project Director of the Joint European Filmography, and Fellow of the European Humanities Research Centre at Oxford University, article “A Note on History – Discourse” (*Edinburgh Magazine*, #1, 1976);
- k) Lawrence Crawford, article “Actional Nameability and Filmic Narrativity: Film Inner Speech to Identification” (*Quarterly Review of Film Studies*, Volume 6, #3);
- l) John Ellis (b. 1952), English professor of media arts, *Visible Fictions* (1982);
- m) Teresa de Lauretis (b. 1938), Italian feminist, psychologist and film and literary theorist, *Alice Doesn't: Feminism, Semiotics, Cinema* (1984);
- n) Dudley Andrew (b. 1945), American film theorist, *Concepts in Film Theory* (1984);
- o) Mary Ann Doane (b. 1952), American professor of film and media, *The Desire to Desire* (1987).

Since it would take a lot of space to present in detail each of those scholars' contributions to the idea, it should suffice to focus on at least four of them, the ones whose discoveries and opinions are related to our interests in the most obvious or direct way. Deprun, for instance, tries to convince us that the concept of *identification* is derived from a religious attitude that evokes film. Mity suggests that *identification* needs to be addressed within a wider concept, *participation*; and Baudry is one of the first ones to notice that *imitation* develops into *projection* when the imitation reaches higher levels and focuses on more complex behaviors, in addition to copying superficial features (such as mood, hairdo and characteristic gestures of a movie star). Finally, de Lauretis comes up with the distinction of two categories of identification, 'maleness' and 'femaleness,' and insists that they impact the perception on both sides of the experience: in the viewer and in the image on the screen.

In addition to discussing all the findings and opinions of the other scholars and critics, Helman offers her own conclusive definition of *identification*, which can be translated in the following way: “This concept means a certain mental mechanism, an essential constituent of film perception, analyzed by some film theoreticians in the combination of *projection - identification* [p. 123]. Howard Suber, in his book *The Power of Film* (2006), indirectly supports this combination or composite when discussing the concept of *acting*. He says, “Thus we revealed the secret of great film acting: it is not action, but *reaction* that counts. The emotional response of the audience comes not just from what is projected *from* the screen but also from what the audience projects *onto* it” [p. 5]. What it all means is that not only does a film viewer identify himself/herself with a given character, but he/she also endows the (usually) protagonist with his/her own traits, especially those that are pertinent to or helpful in resolving the problem the fictitious or real-life character has to face. Summarizing the words of all the scholars mentioned above, one can add that the *projection - identification* process consists in the viewer giving up his “ego” and, oblivious of what is happening around him/her, completely transforming him/herself into a character on the screen through intensive concentration and due to the distraction caused by the action on the screen. The other conducive elements include the intimate atmosphere in a movie theater—created by such elements as darkness, illusive sense of loneliness and passivity combined with high expectations—as well as the cinematic effects that the viewer is exposed to/manipulated by, such as motion, close-up, editing and musical score. The most vivid example of this phenomenon that I have found in fiction, not counting some excellent instances in Tom Kakonis’s *Flawless* (to be presented later in the book), comes from Larry McMurtry’s novel *Texasville* (1987), a sequel to *The Last Picture Show* (1966), which shows Sonny, on the top seat of bleachers, imagining watching the prisoner-exchange scene from *Rio Bravo* and ready to make a dangerous move to imitate Dude (Dean Martin) who is about to jump Joe Burdette (Claude Akins). The excerpt is quoted in my book *Western Movie References in American Literature* (2012).

Another interesting point in Suber’s book is the idea of individual or subjective perception, which he mentions in the entry on “Values”: “Next time you’re at home watching a film on DVD with others, try stopping the film halfway through and asking the people in the room to rate the power of each of the characters at that point in the film relative to the others. You will nearly always find substantial agreement. But if you then ask them how they *value* those same characters, there will frequently be significant disagreement. People often value characters differently at different points in the story, and their valuation often correlates with their opinion of the film as a whole” [p. 302]. This kind of reasoning can be further developed into a statement that there are other factors

determining the individualized perception, such as the viewer's age, gender, background, level of education, social status, system of values, etc.

The terms and concepts defined in the above five paragraphs should be helpful in the understanding and appreciation of the data provided in this book. An overwhelming number of fiction excerpts will be quoted to illustrate Lancaster's and Douglas's impact on the feelings and thinking of countless literary characters—either through their film roles, their screen personalities or, simply, their established fame. And, all of the excerpts, when taken collectively, will make it possible to track the gradual development of the actors' personae throughout the years of their acting careers. The reader will be presented with the circumstances of, and the reasons for, a narrator's or a character's mentioning of one of the two actors or any of their films in a given context. Wherever possible or appropriate, a deeper analysis will be carried out and the influence of such a reference on a character studied. Since most of the resources are fiction books, it is quite obvious that it is the author himself or herself that makes a deliberate choice (in most cases) to attach certain references to certain characters.

The main body of the book consists of two parts, each devoted to one actor and each having five identical sections. In the first section, references to the actor's films are discussed; the second section presents references to the actor himself (almost exclusively composed of excerpts with no movie titles)—the reason for such a division being purely technical/organizational and far from implying any existing distinction between star as performer and star as person: on the one hand, allowing the author to allocate the quotations according to some clear criteria, and, on the other hand, making it easier for the reader to find specific references; the third section shows the complete list of references (found) to the actor and his films (such a list, in addition to offering a clear picture of which writers and to what extent favor each actor, is justified by the fact that not all excerpts found in the resources are presented in the first two sections—either because of their relative insignificance or abundance in a given work); the fourth section offers the credits of the films referenced (to avoid unnecessary repetition in the expository film descriptions in the first section); and the fifth section presents the actor's complete monographic bibliography. The name of an actor, when mentioned within a quoted passage in his own part, is always in **bold print** and **underlined**, just like all the titles of his films. **Bold print** itself is used for a given movie's other members of the cast and crew and for any related keywords or phrases, character names, unique locations or dialogue lines quoted from that film—in addition to the name of the other star and/or his films mentioned in excerpts outside of his own part. The information about the original written sources is provided in three different places. The Overall

Bibliography contains the author's name, the title of the literary work, and then the information about the specific edition that a given excerpt was extracted from (in order to make it possible for the reader to find the exact quotes). On the other hand, in the text of Sections I and II and in the list of references to an actor and his films (Section III in both parts) the year of its copyright/original publication is provided instead (to give the reader an accurate idea about the time relation between the book and the film or between different references).

The third part of the book, offering more descriptive and argumentative content, is called 'Epilogue: Final Remarks and Conclusions.' Besides the obvious, it provides classification and further analysis of all the references presented in the main body, and it elaborates on the similarities and differences in the two actors' careers, screen personalities, images and personae, as well as on their off-screen relationship and friendship, thus further justifying the scope of the project.

The literary sources from which the citations were drawn are mostly narrative (but, occasionally, also lyrical) works: novels, short stories, plays, poems and some nonfiction books. The nonfiction books include biographies and autobiographies that are not focused on Hollywood celebrities. The three exceptions are *Finding Peter: A True Story of the Hand of Providence and Evidence of Life After Death* by William Peter Blatty, *Kirk Douglas: The Man—The Actor* by Michael Munn, and *Climbing the Mountain: My Search for Meaning* by Kirk Douglas. The reason for the inclusion of references from Blatty's autobiography, regardless of the author's stint in Hollywood as a screenwriter, is the fact that he is, above all, an accomplished novelist; moreover, his book *Finding Peter* is much more than just a biography. Also justified are the quotations from Munn's and Douglas's books as they provide a suitably personal tone in the Epilogue and, again, Douglas's memoir is much more than a mere autobiography.

While, admittedly, some of the quotations presented in the book come from relatively obscure authors, the majority of the works that make the Overall Bibliography were written by acclaimed authors. Amongst them are some very well-known American main-stream writers—James Michener, Jack Kerouac, John Updike, Thomas Pynchon, E. L. Doctorow, Larry McMurtry, John Irving, Pat Conroy, Sam Shepard, Joyce Carol Oates, Don DeLillo and Paul Auster; some masters of the mystery genre—Raymond Chandler, Ed McBain, Lawrence Sanders, Robert B. Parker, Lawrence Sanders, Donald E. Westlake, Elmore Leonard, Stuart M. Kaminsky and Joseph Wambaugh; some new talents in the mystery field—Loren D. Estleman, James Ellroy, Greg Iles, Dennis Lehane, T. Jefferson Parker, George Pelecanos, Edward Bunker and Eric Jerome Dickey; and several masters of other popular genres—Stephen

King, Michael Crichton, Nelson DeMille and Ralph Peters. The international tone or flavor of the citations is provided by authors, all writing in English, that are either foreign (e.g., Sebastian Barry, Elizabeth Hay, Dietrich Kalteis, Maureen Lee, Melinda McCracken, Malla Nunn, Ian Rankin, Ron M. Ritchie and C. K. Stead), foreign-born (Alex Abella, Carlos Eire and Dermot McEvoy) or born to first-generation U.S. immigrants (Oscar Hijuelos, Tom Kakonis).

Biographical books about Lancaster and Douglas began appearing at the time when both actors were at the peak of their popularity, and they keep being published years after each of them made his last movie. While new books about their lives and careers are certainly welcome—there is always something important to add—a book like this, a book offering a new angle, a database of quotations, comments and reflections with a perspective and a filter provided by one of the possibly most respected and acclaimed groups of intellectuals, writers, is definitely a fresh and significant contribution to the general image that past and current generations of moviegoers have had about the two unquestioned legends of the screen.

With the cinema by now well established as one of the major modern art forms, it is impossible to question the use in the study of film perception the two great actors' foremost achievements, truly artistic, stunningly entertaining and certainly worth saving for future generations. It is only natural that the need is especially realized and the obligation undertaken by one of those spellbound viewers that grew up witnessing and co-experiencing (in the dim silence of a movie theater) the adventures of the Crimson Pirate and Spartacus, the gunfights of Wyatt Earp and Doc Holliday, the manipulations of Charles Tatum and Elmer Gantry, the dilemmas of Sergeant Milton Warden and Colonel Martin Casey, the demons of Vincent Van Gogh and Ernst Janning, the tragedies of Robert Stroud and Jack Burns, the disillusionments of Colonel Dax and Prince Don Fabrizio Salina. The list can go on and on.

PAGES MISSING
FROM THIS FREE SAMPLE

Acknowledgments

I would like to express my sincere gratitude to the following publishers and authors for granting me free-of-charge permission to quote extensive excerpts from their books:

- Brash Books, the publisher of Tom Kakonis's *Flawless* (2014), a novel including references/allusions to Burt Lancaster and as many as nineteen of his films; I am also indebted to Mr. Lee Goldberg for obtaining and sharing the information regarding Tom Kakonis's biographical data;
- Sourcebook, the publisher of Jerry Ludwig's *Getting Garbo* (2014), a novel including references to Burt Lancaster, Kirk Douglas and four of their films;
- Counterpoint Press, the publisher of Elizabeth Hay's two works—*Garbo Laughs* (2003), a novel including references to Burt Lancaster and six of six films, and "Sayonara" (1997), a short story including a reference to one of Lancaster's films;
- Simon & Schuster, the publisher of several books quoted here—primarily Carlos Eire's *Waiting for Snow in Havana* (2003), Megan Abbott's *The Song Is You* (2007) and Larry McMurtry's *Moving On* (1970) and *Some Can Whistle* (1998)—containing multiple references/ allusions to Burt Lancaster, Kirk Douglas and/or their films;
- Don DeLillo for unconsciously providing an excellent motto for my project in his novel *Americana* (1971), and to him and William Morris Endeavor, the owner of the book's copyright, for the permission to quote multiple lines including references/allusions to Burt Lancaster, Kirk Douglas and six of their films;
- Regnery Publishing/Salem Media Group, the publisher of William Peter Blatty's *Finding Peter: A True Story of the Hand of Providence and Evidence of Life After Death* (2015), a memoir including references/allusions to Burt Lancaster, Kirk Douglas and four of their films;

- The authors and publishers of all the other books (see Overall Bibliography) where references to Burt Lancaster, Kirk Douglas and/or their films have been found, but whom—due to the relatively small size of the excerpts cited (the overall number of words in one work not exceeding three hundred)—I have not contacted.

Furthermore, I wish to express my utmost indebtedness to Jacek Jaroszyk, the Director of the “Ikonosfera” Gallery, Transart Collection and Transart Production, for his enormously kind and comprehensive response to my inquiry as to the law regulating the issues of reproducing Polish film posters, which allowed me to include copies of three, two of them for movies starring Burt Lancaster and one for a film starring Kirk Douglas. And, I would like to express my sincere appreciation to both Jacek Jaroszyk and Michał Oleńczyk for sending me two Polish nonfiction books indispensable in the theoretical part of my research, Karol Irzykowski’s *X Muza* (1924) and Alicja Helman’s *Słownik pojęć filmowych* (1991), respectively.

Overall Bibliography

Following is the list of literary works where references and allusions were found to Burt Lancaster and Kirk Douglas. The information given after the author's name and the title refers to the specific edition from which the quoted excerpts were copied. Thus, the given dates are the publication dates of those editions—not necessarily the years when the works were originally published or copyrighted. The letters L (for Lancaster) and D (for Douglas) after the bibliographical information refer to the actor(s) whose name(s) and/or film(s) is/are mentioned in a given work. The other (few) items on the list are nonfiction books by authors whose discoveries and opinions regarding either the two actors or film theory and history in general are quoted in the analytical parts of the book.

- Abbott, Megan. *The Song Is You*. New York: Simon & Schuster, 2007. L, D
- Abella, Alex. *The Great American*. New York: Simon & Schuster, 1997. L, D
- Agovino, Michael J. *The Bookmaker: A Memoir of Money, Luck, and Family from the Utopian Outskirts of New York City*. New York: Harper/HarperCollins, 2008. L
- Astor, Mary. *A Place Called Saturday*. New York: Delacorte Press, 1968. L
- Auster, Paul. "Ghosts." In *The New York Trilogy*. New York: Penguin Books, 1990. D
- Auster, Paul. *Sunset Park*. New York: Henry Holt, 2010. D
- Balestrieri, James D. *The Ballad of Ethan Burns*. Lyme, NH: Aisle Seat Books, 2013. D
- Barden, Dan. *John Wayne: A Novel*. New York: Doubleday, 1997. D
- Barry, Sebastian. *On Canaan's Side*. New York: Viking/Penguin, 2011. D
- Baxt, George. *The Tallulah Bankhead Murder Case*. New York: International Polygonics, 1988. D
- Beckerman, Ilene. *What We Do for Love*. Chapel Hill, NC: Algonquin Books of Chapel Hill, 1997. L, D
- Bell, James Scott. *Try Dying*. New York: Center Street, 2007. D
- Blatty, William Peter. *Finding Peter: A True Story of the Hand of Providence and Evidence of Life After Death*. Washington, D.C.: Regnery Publishing/Salem Media Group, 2015. L, D
- Block, Lawrence. *The Burglar Who Thought He Was Bogart*. New York: Onyx, 1996. L
- Block, Lawrence. *A Dance at the Slaughterhouse*. New York: Avon Books, 1992. D
- Block, Lawrence. *Hit Man*. New York: William Morrow, 1998. D
- Bryans, B. K. *Arizona Grit*. Niceville, FL: Patriot Media Inc., 2013. L, D
- Buckley, Christopher. "4 Benches. 14 Orange Trees." In *Fall from Grace*. Kansas City, MO: BkMk Press of UMKC, 1998. L, D

- Bunker, Edward. *Dog Eat Dog*. New York: St. Martin's Press, 1996. L, D
- Burt, Steve. "Night Train to Plantation 13." In *Wicked Strange: 13 Tales for Read-Aloud*. Norwich, CT: Burt Creations, 2014. L, D
- Chandler, Raymond. *The Long Goodbye*. New York: Vintage Crime/Black Lizard, 1981. L
- Cohen, Jeffrey. *As Dog Is My Witness*. Baltimore, MD: Bancroft Press, 2005. L
- Collins, Barbara and Max Allan. *Bombshell*. Waterville, ME: Thorndike Press, 2004. Large Print. D
- Conroy, Pat. *Beach Music*. New York: Nan A. Talese/Doubleday, 1995. L
- Cook, K. L. *The Girl from Charnelle*. New York: Harper Perennial, 2006. D
- Crichton, Michael. *Sphere*. New York: Ballantine Books, 1988. D
- Curtis, Tony, with Peter Golenbock. *American Prince: A Memoir*. New York: Harmony Books, 2008. L, D
- DeLillo, Don. *Americana*. Boston: Houghton Mifflin, 1971. L, D
- De los Santos, Marisa. *Love Walked In*. New York: Plume/Penguin, 2006. D
- DeMille, Nelson. *Word of Honor*. New York: Warner Books, 1998. L
- Dickey, Eric Jerome. *Drive Me Crazy*. New York: Dutton/Penguin Brooks, 2004. L, D
- Dickey, Eric Jerome. *Resurrecting Midnight*. New York: Dutton, 2009. D
- Doctorow, E. L. *The Book of Daniel*. New York: Signet/New American Library, 1972. D
- Douglas, Kirk. *Climbing the Mountain: My Search for Meaning*. New York: Simon & Schuster, 1997. L, D
- Douglas, Kirk. *The Ragman's Son*. New York: Pocket Books/Simon & Schuster, 1989. L, D
- Druxman, Michael B. *Tracy: A One-Person Play in Two Acts*. Austin, TX: CreateSpace Independent Publishing Platform, 2011. L
- Edwards, Murray H. "With a Lot of Help from My Friends." In *Looking for Lucy Gilligan and Other Stories*. Abilene, TX: The Old Weather Bureau, 2009. L
- Eire, Carlos. *Waiting for Snow in Havana*. New York: Free Press/Simon & Schuster, 2004. D
- Ellroy, James. *The Black Dahlia*. New York: Mysterious Press/Warner Books, 1988. L
- Ernst, Dee. *Better Off Without Him*. Seattle: Montlake Romance, 2013. D
- Estleman, Loren D. *Edsel*. New York: Warner Books, 1995. L
- Fenady, Andrew J. *The Man with Bogart's Face*. Waterville, ME, and Bath, England: Thorndike Press/Chivers Press, 2002, Large Print. L
- Fenady, Andrew J. *The Secret of Sam Marlow: The Further Adventures of the Man with Bogart's Face*. Chicago: Contemporary Books, 1980. L, D
- Finder, Joseph. *Guilty Minds*. New York: Dutton/Penguin Random House, 2016. L
- Fisk, Robert. *The Age of the Warrior: Selected Writings*. London: HarperPerennial/HarperCollins, 2009. D
- Friedman, Kinky. *God Bless John Wayne*. New York: Bantam, 1996. L
- George, Anne. *Murder Runs in the Family*. New York: Avon Books, 1997. L

- Giardina, Anthony. "Days with Cecilia." In *The Country of Marriage*. New York: Random House, 1997. L
- Giardina, Anthony. "The Films of Richard Egan." In *The Country of Marriage*. New York: Random House, 1997. L, D
- Goldman, William. *Control*. New York: Delacorte, 1982. L
- Gunn, Gigi. *Cajun Moon*. West Babylon, NY: Urban Soul/Urban Books, 2008. D
- Halliwell, Leslie. *Halliwell's Filmgoer's Companion*. 7th Edition. New York: Charles Scribner's Sons, 1980. L, D
- Hamby, Barbara. "A Birdman to You, Baby." In *All-Night Lingo Tango*. Pittsburgh, PA: University of Pittsburgh Press, 2009. L
- Hansen, Marsha, & Peter A. Huchthausen. *Finding God in the Shadows: Stories from the Battlefield of Life*. Minneapolis: Augsburg Books, 2008. L
- Hay, Elizabeth. *Garbo Laughs*. New York: Counterpoint, 2003. L
- Hay, Elizabeth. "Sayonara." In *Small Change*. Washington, D.C.: Counterpoint, 2001. L
- Hayhurst, James L. *Netblue*. Lincoln, NE: Writers Advantage/iUniverse, 2003. D
- Healy, Jeremiah. *Rescue*. New York: Pocket Books, 1995. L
- Helman, Alicja. *Słownik pojęć filmowych*. Katowice (Poland): Wiedza o Kulturze, 1991.
- Hijuelos, Oscar. *The Fourteen Sisters of Emilio Montez O'Brien*. New York: Farrar, Straus and Giroux, 1993. L D
- Hoffmann, Henryk. *Four Hollywood Legends in World Literature: References to Bogart, Cooper, Gable and Tracy*. Albany, GA: BearManor Media, 2016.
- Hoffmann, Henryk. *Western Movie References in American Literature*. Jefferson, NC: McFarland & Company, 2012.
- Hunter, Evan. *The Paper Dragon*. New York: Delacorte Press, 1966 (Book Club edition). L
- Iles, Greg. *Blood Memory*. New York: Pocket Star Books, 2005. L
- Iles, Greg. *The Footprints of God*. New York: Scribner, 2003. L, D
- Iles, Greg. *Mortal Fear*. New York: Dutton, 1997. L
- Irving, John. *Setting Free the Bears* (1968). In *Three Complete Novels*. New York: Wings Books/Random House, 1995. L
- Irving, John. *Until I Find You*. New York: Random House, 2005. D
- Johansen, Iris. *Blue Velvet*. New York: Bantam Books, 2011. L
- Kakonis, Tom. *Flawless*. Leawood, KS: Brash Books, 2014. L, D
- Kalteis, Dietrich. *Ride the Lightning*. Toronto: ECW Press, 2014. D
- Kaminsky, Stuart M. *Bright Futures*. New York: Forge/Tom Doherty Associates, 2009. L, D
- Kaminsky, Stuart M. *Vengeance*. New York: Forge/Tom Doherty Associates, 1999. D
- Kerouac, Jack. *Desolation Angels*. New York: Perigee Books/G. P. Putnam's Sons, 1980. D
- Kerr, Philip. *A Five-Year Plan*. New York: Pocket Star Books, 1999. L
- Kienzle, William X. *The Rosary Murders*. New York: Ballantine Books, 1989. L, D
- King, Stephen. *Bag of Bones*. New York: Pocket Books, 1999. L

- King Stephen. *11/22/63*. New York: Scribner, 2011. D
- King, Stephen. *Insomnia*. New York: Signet/Penguin, 1995. D
- King, Stephen. *Lisey's Story*. New York: Scribner, 2006. L
- King, Stephen, and Peter Straub. *Black House*. New York: Random House, 2001. D
- Klavan, Laurence. *The Cutting Room*. New York: Ballantine Books, 2004. L, D
- Klavan, Laurence. *The Shooting Script*. New York: Fawcett Books, 2005. L, D
- Koontz, Dean. *Mr. Murder*. New York: G. P. Putnam's Sons, 1993. L
- Krentz, Jayne Ann. *Soft Focus*. New York: G. P. Putnam's Sons, 1999. D
- Lane, John Francis. *To Each His Own Dolce Vita*. Cambridge, UK: Bear Claw Books, 2013. L, D
- Latham, Aaron. *Riding with John Wayne*. New York: Simon & Schuster, 2006. L
- Lee, Maureen. *Stepping Stones* (1994). In *Three Great Novels: Liverpool Sagas*. London: Orion Publishing Group, 2003. L, D
- Leggett, B. J. *Playing Out the String*. Livingston: Livingston Press/University of West Alabama, 2004. L
- Lehane, Dennis. *A Drink Before the War*. New York: HarperTorch/HarperCollinsPublishers, 2001. L
- Lehane, Dennis. *Prayers for Rain*. HarperTorch/HarperCollinsPublishers, 2000. L, D
- Lehane, Dennis. *Sacred*. HarperTorch/HarperCollinsPublishers, 2000. L, D
- Leigh, Janet. *House of Destiny*. Don Mills, Ont., Canada: Mira Books, 1995. D
- Leonard, Elmore. *LaBrava*. New York: Harper, 2009. D
- Levine, Paul. *Fool Me Twice*. New York: William Morrow, 1996. L, D
- Lippman, Laura. *Another Thing to Fall*. New York: William Morrow/HarperCollins, 2008. L
- Loeb, Frederick. *The Patterson Chronicles, Volume 1. Gracie's Ghost: The Haunting*. Jordan, MN: SFC Publishing, 2009. D
- Ludwig, Jerry. *Getting Garbo: A Novel of Hollywood Noir*. Naperville, ILL.: Sourcebooks Landmark, 2004. L, D
- Madsen, Michael. "A Book of Dreams & Other Ramblings" (2004). In *The Complete Poetic Works of Michael Madsen*. Vol. I: 1995-2005. Ed. by Michael P. Naughton & Donna Novak. Los Angeles: 13 Hands Publications, 2005. L
- Madsen, Michael. "Burt" (1998). In *The Complete Poetic Works of Michael Madsen*. Vol. I: 1995-2005. Ed. by Michael P. Naughton & Donna Novak. Los Angeles: 13 Hands Publications, 2005. L
- Madsen, Michael. "Movies" (2004). In *The Complete Poetic Works of Michael Madsen*. Vol. I: 1995-2005. Ed. by Michael P. Naughton & Donna Novak. Los Angeles: 13 Hands Publications, 2005. L, D
- Maxwell, Mitchell. *Little Did I Know*. Westport, CT: Prospecta Press, 2011. D
- McBain, Ed. *Three Blind Mice*. New York: Arcade Publishing/Little, Brown and Company, 1990. L
- McCracken, Melinda. *Memories Are Made of This*. Toronto: James Lorimer & Company, 1975. L, D
- McEvoy, Dermot. *Our Lady of Greenwich Village*. New York: Skyhorse, 2008. L
- McGuane, Thomas. *The Sporting Club*. New York: Vintage Books, 1996. D

- McMurtry, Larry. *The Late Child*. New York: Simon & Schuster, 1995. L
- McMurtry, Larry. *Moving On*. New York: Simon & Schuster, 2003. L
- McMurtry, Larry. *Some Can Whistle*. New York: Simon & Schuster, 1989. L
- McMurtry, Larry. *Somebody's Darling*. New York: Scribner Paperback Fiction/Simon & Schuster, 2002. L
- Michener, James A. *The Drifters*. New York: Fawcett, 1982. D
- Miller, Susan Cummins. *Hoodoo*. Lubbock, TX: Texas Tech University Press, 2008. L
- Morris, Gilbert. *When the Cat's Away*. Eugene, OR: Harvest House, 2007. L
- Mortenson, Greg, and David Oliver Relin. *Three Cups of Tea*. New York: Penguin, 2007. L
- Muldoon, Paul. "Incantata" (1994). In *Poems 1968-1998*. New York: Farrar, Straus and Giroux, 2002. L
- Munn, Michael. *Kirk Douglas: The Man—The Actor*. New York: St. Martin's Press, 1989. L, D
- Nunn, Malla. *Let the Dead Lie*. New York: Washington Square Press, 2010. L, D
- Oates, Joyce Carol. *You Must Remember This*. New York: William Abrahams/E. P. Dutton, 1987 (Book Club edition). L, D
- Ogilvie, Elisabeth. *The Seasons Hereafter*. New York: McGraw-Hill, 1966. L
- Padgett, Ron. "Havana Heat Wave." In *Collected Poems*. Minneapolis: Coffee House Press, 2013. L
- Parker, Robert B. *Crimson Joy*. New York: Delacorte, 1988. L
- Parker, Robert B. *Early Autumn*. New York: Dell, 1987. D
- Parker, Robert B. *Night Passage*. New York: G. P. Putnam's Sons, 1997. D
- Parker, Robert B. *Sudden Mischief*. New York: G. P. Putnam's Sons, 1998. L
- Parker, T. Jefferson. *The Blue Hour*. New York: Hyperion, 1999. L
- Parker, T. Jefferson. *California Girl*. New York: William Morrow/HarperCollins, 2004. L
- Pelecanos, George. *Hard Revolution*. New York, Boston: Little, Brown and Company, 2004. L
- Peters, Ralph. *The Officer's Club*. New York: Forge/Tom Doherty Associates, 2011. L
- Piccirilli, Tom. *The Midnight Road*. New York: Bantam Books, 2007. L, D
- Picoult, Jodi. *House Rules*. New York: Atria Books, 2010. D
- Pressfield, Steven. *The Profession*. New York: Crown Publishers/Random House, 2011. L, D
- Pynchon, Thomas. *Inherent Vice*. New York: Penguin, 2009. L, D
- Pynchon, Thomas. *Vineland*. Boston: Little, Brown & Company, 1990. D
- Randisi, Robert J. *You're Nobody 'Til Somebody Kills You*. New York: Minotaur Books, 2009. L
- Rankin, Ian. *Mortal Causes*. London: Orion, 2005. D
- Rankin, Ian. *Standing in Another Man's Grave*. London: Orion, 2013. L
- Renée, Ursula. *A Bookie's Odds*. New York: Wild Rose Press, 2015. D

- Ritchie, Ron M. *The Day Burt Lancaster Died*. Renfrew, Ontario, Canada: General Store Publishing House, 2008. L
- Ronnow, Robert. "The Shootist." In *New & Selected Poems / 1975-2005*. Seattle: Barnwood, 2007. L
- Ronnow, Robert. "Ulzana's Raid." In *New & Selected Poems / 1975-2005*. Seattle: Barnwood, 2007. L
- Rosenfelt, David. *Dog Tags*. New York: Grand Central, 2010. D
- Russell, Alan. *Shame*. New York: Simon & Schuster, 1998. L
- Sanders, Lawrence. *McNally's Dilemma*. New York: G. P. Putnam's Sons, 1999. L
- Sasser, Charles W. *Raider: The True Story of the Legendary Soldier Who Performed More POW Raids than Any Other American in History*. New York: St. Martin's Griffin, 2006. L
- Shepard, Sam. *Motel Chronicles*. San Francisco: City Lights Books, 1982. L
- Shepard, Sam. *The Tooth of Crime* (1974). In *Seven Plays*. New York: Bantam Books, 1986. D
- Shepard, Sam. *True West* (1981). In *Seven Plays*. New York: Bantam Books, 1986. D
- Sherrill, Martha. *My Last Movie Star*. New York: Random House, 2002. L
- Siegal, Nina. *A Little Trouble with the Facts*. New York: Harper/HarperCollins, 2008. L, D
- Sothorn, Scot. *Curb Service*. Berkeley, CA: Soft Skull Press/Counterpoint Press, 2013. L
- St. John, David. "The Face: A Novella in Verse." New York: HarperCollins, 2004. D
- Stead, C. K. *Sister Hollywood*. New York: St. Martin's Press, 1989. D
- Suber, Howard. *The Power of Film*. Studio City, CA: Michael Wiese Productions, 2006.
- Sunderland, Christine. *Hana-lani*. Waterford, VA: OakTara, 2010. L
- Swarthout, Glendon. *Bless the Beasts & Children*. New York: Pocket Books, 1970. L
- Tanenbaum, Robert K. *Fury*. New York: Atria Books, 2005. L, D
- Tintocalis, Stacy. "The Man from Istanbul" (2010). In *The Tiki King: Stories*. Athens, OH: Swallow Press/Ohio University Press, 2010. D
- Trigiani, Adriana. *Rococo*. New York: Random House, 2005. L
- Turow, Scott. *The Burden of Proof*. New York: Farrar Straus Giroux, 1990.
- Updike, John. *Bech: A Book*. Greenwich, CT: Fawcett Crest/Alfred A. Knopf, 1970. D
- Updike, John. *The Centaur*. Greenwich, CT: Crest/Crescent/Fawcett, 1964. D
- Updike, John. *In the Beauty of the Lilies*. New York: Borzoi/Alfred A. Knopf, 1996. L
- Updike, John. "Nevada" (1972). In *John Updike – The Early Stories, 1953-1975*. New York: Alfred A. Knopf, 2003. L
- Updike, John. *Terrorist*. New York: Alfred A. Knopf, 2006. D
- Vincent, Clara Threatt. *Faces to Remember: A Memoir*. Bloomington, IN: AuthorHouse, 2008. D
- Vincent, E. Duke. *The \$trip*. New York: Bloomsbury, 2009. L, D

- Waitzkin, Fred. *The Dream Merchant*. New York: Thomas Dunne/St. Martin's Press, 2013. L
- Wambaugh, Joseph. *The Black Marble*. New York: Delacorte Press, 1978 (Book Club edition). L
- Wambaugh, Joseph. *Finnegan's Week*. New York: Bantam Books, 1994. D
- Wambaugh, Joseph. *Fugitive Nights*. New York: Bantam Books/Perigord Press, 1993. D
- Wambaugh, Joseph. *The Glitter Dome*. New York: William Morrow, 1981. D
- Wambaugh, Joseph. *The Secrets of Harry Bright*. Toronto, New York: Bantam Books, 1986. D
- Ward, Robert. *The King of Cards*. New York: Washington Square Press/Pocket Books, 1994. L
- Westlake, Donald E. *High Adventure*. New York: The Mysterious Press, 1985. L
- Williams, E. E. *Tears in the Rain*. Middletown, DE: BookSurge, 2014. L, D
- Wilson, F. Paul. *Nightworld*. New York: TOR/Tom Doherty Associates, 2014. L
- Wind, David. *Angels in Mourning*. Charleston, SC: BookSurge, 2008. D
- Wlaschin, Ken. *The Illustrated Encyclopedia of the World's Great Movie Stars and Their Films*. New York: Harmony Books/Crown Publishers, 1979.
- Wolfe, Tom. *Back to Blood*. New York: Little, Brown and Company, 2012. L
- Woods, Paula L. *Stormy Weather*. New York: One World/Ballantine Books, 2002. L, D
- Woods, Stuart. *Son of Stone*. New York: G. P. Putnam's Sons, 2011. L

Index

A

Abbott, Megan, 110, 151, 203, 232, 235
Abella, Alex, XIX, 49
Age of the Warrior: Selected Writings, The, 167, 190
Agovino, Michael J., 97, 232
Aldrich, Robert, VII, XI, XII, 45, 46, 47, 52, 92, 115, 207, 209, 227
Americana, IX, 26, 45, 65, 75, 103, 105, 114, 162, 172, 190, 192, 228, 232, 235
Angels in Mourning, 148
Another Thing to Fall, 101
Arizona Grit, 205
As Dog Is My Witness, 69
Astor, Mary, 105, 210
Auster, Paul, XVIII, 142, 143, 149, 207, 225

B

Back to Blood, 60
Balestrieri, James D., 184, 233
Bag of Bones, 65
Ballad of Ethan Burns, The, 184, 233
Barden, Dan, 187, 188
Barry, Sebastian, XIX, 169
Baxt, George, 196, 226
Beach Music, 22
Bech: A Book, 158
Beckerman, Ilene, 4, 9, 11, 13, 55, 72, 97, 103, 107, 114, 152, 231, 235, 236
Bell, James Scott, 146, 149

Better Off Without Him, 182
Birdman to You, Baby," "A, 8, 78, 79, 97, 103, 114
Black Dahlia, The, 13
Black House, 174, 181
Black Marble, The, 17
Blatty, William Peter, XVIII, 44, 72, 98, 103, 113, 181, 206, 207, 230, 235
Bless the Beasts & Children, 84
Block, Lawrence, XVIII, 99, 188, 200, 207, 225, 226
Blood Memory, 100
Blue Hour, The, 95
Blue Velvet, 17
Bogart, Humphrey, X, 3, 33, 55, 59, 66, 110, 115, 141, 155, 196, 197, 203, 205, 225, 236
Bombshell, 201
Book of Dreams & Other Ramblings," "A, 108
Bookmaker, The: A Memoir of Money, Luck, and Family from the Utopian Outskirts of New York City, 97, 232
Bookie's Odds, A, 171
Book of Daniel, The, 165
Bright Futures, 38, 54, 81, 103, 232
Brooks, Richard, VII, 9, 47, 65, 84, 85, 115
Bryans, B. K., 205
Buckley, Christopher, 5, 9, 33, 44, 95, 97, 103, 107, 114, 199, 207, 232, 235
Bunker, Edward, XVIII, 198, 207
Burden of Proof, The, 230
Burglar Who Thought He Was Bogart, The, 99

“Burt”, 108, 114, 231
 Burt, Steve, 164

C

Cajun Moon, 147, 150, 168, 179,
 181, 190, 233
 California Girl, 34, 232
 Cardinale, Claudia, 80, 84, 85, 115
 Centaur, The, 151
 Chandler, Raymond, XVIII, 22
 Climbing the Mountain: My
 Search for Meaning, XII, XVIII,
 210, 237
 Cohen, Jeffrey, 69
 Collins, Barbara, 201
 Collins, Max Allan, 201
 Conroy, Pat, XVIII, 22
 Control, 28
 Cook, K. L., 178
 Cooper, Gary, IX, 47, 48, 49, 51,
 106, 115, 116, 157, 163
 Country of Marriage, The, 106
 Crichton, Michael, XIX, 159, 207
 Crimson Joy, 75
 Curb Service, 70
 Curtis, Tony, XI, 55, 56, 58, 60, 81,
 116, 166, 167, 173, 207
 Curtiz, Michael, X, 15, 16, 115, 151,
 157, 207
 Cutting Room, The, 34, 177, 235

D

Dance at the Slaughterhouse, A,
 XII, 188
 Day Burt Lancaster Died, The, 37,
 44, 114
 “Days with Cecilia”, 83, 106, 232
 De Carlo, Yvonne, 4, 9, 13, 14, 115
 DeLillo, Don, IX, XVIII, 26, 44, 45,
 57, 62, 65, 72, 75, 79, 103, 105,

106, 114, 162, 172, 190, 192, 207,
 228, 232, 235, 236
 De los Santos, Marisa, 139
 DeMille, Nelson, XIX, 73
 Desolation Angels, 191, 232
 Dickey, Eric Jerome, XVIII, 5, 9,
 163, 172, 190, 204, 207, 225, 232
 Doctorow, E. L., XVIII, 165, 207
 Dog Eat Dog, 198
 Dog Tags, 205
 Douglas, Kirk (as author), XII,
 XVIII, 182, 210, 237
 Dream Merchant, The, 70
 Drifters, The, 155
 Drink Before the War, A, 57
Drive Me Crazy, 5, 163, 172, 190,
 232
 Druxman, Michael B., 73

E

Early Autumn, 193, 232
 Edsel, 30
 Edwards, Murray H., 78
 Eire, Carlos, XIX, 161, 167, 190,
 233, 234
 11/22/63, 168
 Ellroy, James, XVIII, 13
 Ernst, Dee, 182
 Estleman, Loren D., XVIII, 30, 44,
 226

F

Face: A Novella in Verse,” “The,
 145
 Faces to Remember: A Memoir,
 153
 Fenady, Andrew J., 66, 75, 114, 155,
 207, 225, 235
 Films of Richard Egan,” “The, 106,
 199

Finder, Joseph, 61
 Finding God in the Shadows:
 Stories from the Battlefield of
 Life, 39
 Finding Peter: A True Story of the
 Hand of Providence and
 Evidence of Life After Death,
 XVIII, 72, 98, 103, 113, 181, 206,
 230, 235
 Finnegan's Week, 195
 Fisk, Robert, 167, 190
 Five-Year Plan, A, 50
Flawless, XVI, 5, 10, 12, 13, 14, 21,
 23, 43, 44, 47, 51, 62, 71, 79, 87,
 89, 103, 111, 114, 190, 228, 231,
 232, 234, 236
 Fleming, Rhonda, 207
 Fleischer, Richard, 159, 166, 207
 Fonda, Henry, 57, 93, 98, 186, 207,
 209, 235
Fool Me Twice, 3, 54, 73, 103, 174,
 198, 235
 Footprints of God, The, 82
 Ford, John, 57, 64, 187
 "4 Benches. 14 Orange Trees", 5,
 33, 95, 97, 103, 107, 114, 199,
 232, 235
 Four Hollywood Legends in World
 Literature: References to Bogart,
 Cooper, Gable and Tracy, 115,
 225, 226, 236
 Fourteen Sisters of Emilio Montez
 O'Brien, The, 18, 198, 235
 Frankenheimer, John, XI, 74, 82,
 83, 87, 103, 106, 115, 185, 186,
 207, 209, 227, 230
 Friedman, Kinky, 30
 Fugitive Nights, 195
 Fury, 164

G

Gable, Clark, IX, 33, 56, 59, 62, 63,
 111, 115, 116, 155, 236
Garbo Laughs, 5, 19, 33, 55, 95, 98,
 103, 232
 Gardner, Ava, XI, 3, 4, 6, 7, 8, 82,
 109, 115
 George, Anne, 32
 Getting Garbo: A Novel of
 Hollywood Noir, 15, 55, 103, 114,
 163, 202, 230, 232
 "Ghosts", 142
 Giardina, Anthony, 83, 106, 114,
 199, 232
 Girl from Charnelle, The, 178
 Glitter Dome, The, 173
 God Bless John Wayne, 30
 Goldman, William, 28, 226
 Great American, The, 49
 Guilty Minds, 61
 Gunn, Gigi, 147, 150, 168, 179, 181,
 190, 233
 Guthrie, Jr., A. B., X, 52, 153, 154,
 208

H

Halliwell, Leslie, 118, 211
 Halliwell's Filmgoer's Companion,
 118, 211
 Hamby, Barbara, 8, 9, 78, 79, 97,
 103, 114
 Hana-lani, 41
 Hansen, Marsha, 39
 Hard Revolution, 56, 86
 "Havana Heat Wave", 42
 Hawks, Howard, 153, 154, 187,
 207, 227
 Hay, Elizabeth, XIX, 5, 9, 19, 22, 33,
 55, 63, 95, 98, 103, 114, 225, 232
 Hayhurst, James L., 175

Healy, Jeremiah, 68, 72, 232
 Helman, Alicja, XIV
 Hemingway, Ernest, 3, 9, 116
 Hepburn, Katharine, IX, 53, 54,
 115, 155
 High Adventure, 17
 Hijuelos, Oscar, XIX, 18, 22, 198,
 207, 235
 Hit Man, 200
 Hoodoo, 46
 House of Destiny, 166, 230
 House Rules, 179
 Huchthausen, Peter A., 39
 Hunter, Evan, XII, 16, 22, 44, 114,
 225, 226
 Huston, John, XI, 3, 64, 81, 115,
 185, 207

I

Iles, Greg, XVIII, 82, 88, 100, 114,
 207, 225, 226
 Illustrated Encyclopedia of the
 World's Great Movie Stars and
 Their Films, The, XIII
 "Incantata", 67
 Inherent Vice, 39, 150, 235
 Insomnia, 156
 In the Beauty of the Lilies, 4, 31,
 58, 103, 234
 Irving, John, XVIII, 25, 44, 153, 207,
 225

J

Johansen, Iris, 17, 22
 John Wayne: A Novel, 187

K

Kakonis, Tom, XVI, XIX, 5, 10, 12,
 13, 14, 21, 22, 23, 43, 44, 47, 51,

52, 62, 71, 72, 79, 87, 89, 103,
 111, 113, 114, 190, 207, 228, 231,
 232, 234, 236
 Kalteis, Dietrich, XIX, 171
 Kaminsky, Stuart M., XVIII, 38, 44,
 54, 81, 103, 200, 207, 225, 226,
 232
 Kerouac, Jack, XVIII, 191, 207, 232
 Kerr, Deborah, XI, 5, 23, 26, 27, 29,
 30, 32, 33, 35, 41, 44, 63, 87, 106,
 115, 168, 207, 209
 Kerr, Philip, 50
 Kienzle, William X., 185, 207
 King of Cards, The, 30
 King, Stephen, XVIII, XIX, 65, 96,
 114, 156, 168, 174, 181, 207, 225,
 226
 Kirk Douglas: The Man—The
 Actor, XVIII, 236
 Klavan, Laurence, 34, 35, 44, 110,
 114, 177, 178, 181, 202, 207, 225,
 235
 Koontz, Dean, 64
 Krentz, Jayne Ann, 144
 Kubrick, Stanley, 165, 166, 168,
 178, 181, 182, 207, 209, 227

L

LaBrava, 141
 Lane, John Francis, 10, 20, 52, 53,
 80, 103, 163, 230, 232
 Late Child, The, 27
 Latham, Aaron, 69
 Lee, Maureen, XIX, 66, 166, 181,
 190, 207
 Leggett, B. J., 36
 Lehane, Dennis, XVIII, 57, 62, 108,
 143, 149, 186, 190, 207, 225
 Leigh, Janet, 56, 166, 207, 230
 Leonard, Elmore, XVIII, 88, 116,
 141, 149, 207, 226

Let the Dead Lie, 9, 11
 Levine, Paul, 3, 9, 54, 73, 103, 174,
 181, 198, 207, 235
 Lippman, Laura, 101
 Lisey's Story, 96
 Little Did I Know, 180
 Little Trouble with the Facts, A, 38,
 59, 62, 147, 233, 235
 Loeb, Frederick, 188
 Long Goodbye, The, 22
 Love Walked In, 139
 Ludwig, Jerry, 15, 55, 103, 114, 163,
 202, 230, 232

M

Madsen, Michael, 53, 79, 103, 108,
 114, 164, 185, 190, 207, 225, 231,
 235, 236
 Man from Istanbul, "The, 148
 Mankiewicz, Joseph L., 152, 207,
 209
 Mann, Daniel, XII, 22, 53, 115
 Man with Bogart's Face, The, 75
 Matthau, Walter, IX, XI, 52, 183
 Maxwell, Mitchell, 180
 Mayo, Virginia, XI, 4, 14, 115, 154
 McBain, Ed, XVIII, 16, 29, 44, 114,
 225, 226
 McCracken, Melinda, XIX, 14, 47,
 157
 McEvoy, Dermot, XIX, 59, 62
 McGuane, Thomas, 192, 207
 McMurtry, Larry, XVI, XVIII, 27, 28,
 44, 45, 48, 52, 114, 225, 226, 228,
 233
 McNally's Dilemma, 12
 Memories Are Made of This, 14,
 47, 157
 Michener, James A., XVIII, 155, 207
Midnight Road, The, 7, 13, 36, 139,
 141, 146, 190, 235

Miller, Susan Cummins, 46
 Minnelli, Vincente, 154, 157, 161,
 162, 207, 227
 Morris, Gilbert, 111
 Mortal Causes, 152, 160, 190
 Mortenson, Greg, 100, 101, 232
 Motel Chronicles, 49, 228
 "Movies", 53, 79, 103, 164, 185,
 190, 235
Moving On, 48, 228, 233
 Mr. Murder, 64
 Muldoon, Paul, 67
 Munn, Michael, XVIII, 236
 Murder Runs in the Family, 32
 My Last Movie Star, 85, 95, 98, 103

N

Netblue, 175
 "Nevada", 88
 New York Trilogy, The, 142
 Night Passage, 194
 "Night Train to Plantation 13", 164
 Nightworld, 19, 228
 Nunn, Malla, XIX, 9, 11

O

Oates, Joyce Carol, XVIII, 155, 207
 O'Brien, Edmond, 3, 7, 74, 82
 Officer's Club, The, 41
 Ogilvie, Elisabeth, 24, 232
 Olivier, Laurence, XI, 64, 72, 116,
 162, 173, 178, 207
 On Canaan's Side, 169
 Our Lady of Greenwich Village, 59,
 62

P

Padgett, Ron, 42, 44
 Paper Dragon, The, 16, 24

Parker, Robert B., XVIII, 75, 79, 93, 114, 193, 194, 207, 225, 226, 232
 Parker, T. Jefferson, XVIII, 34, 44, 95, 114, 225, 232
 Patterson Chronicles, The, Volume 1. Gracie's Ghost: The Haunting, 188
 Pelecanos, George, XVIII, 56, 86
 Peters, Ralph, XIX, 41, 44
 Piccirilli, Tom, 7, 9, 13, 36, 44, 139, 141, 146, 190, 235
 Picoult, Jodi, 179, 181
 Place Called Saturday, A, 105
 Playing Out the String, 36
 Power of Film, The, XVI
 Prayers for Rain, 62, 108, 109, 143
 Pressfield, Steven, 82
 Profession, The, 82
 Pynchon, Thomas, XVIII, 39, 44, 150, 197, 207, 225, 235

Q

Quinn, Anthony, 154, 158, 161, 168, 169, 170, 207, 210

R

Ragman's Son, The: An Autobiography, 182, 210, 211, 237
 Raider: The True Story of the Legendary Soldier Who Performed More POW Raids than Any Other American in History, 77
 Randisi, Robert J., 40
 Rankin, Ian, XIX, 99, 152, 160, 190, 207, 225
 Renée, Ursula, 171
 Rescue, 68, 232
 Resurrecting Midnight, 204

Ride the Lightning, 171
 Riding with John Wayne, 69
 Ritchie, Ron M., XIX, 37, 44, 114
 Rococo, 77
 Ronnow, Robert, 93, 94, 114
 Rosary Murders, The, 185
 Rosenfelt, David, 205
 Russell, Alan, 76

S

Sacred, 143, 144, 186, 190
 Sanders, Lawrence, XVIII, 12, 226
 Sasser, Charles W., 77
 Savalas, Telly, 74, 86
 "Sayonara", 63
 Scott, Elizabeth, XI, 4, 115, 140, 141, 207
 Seasons Hereafter, The, 24, 232
 Secret of Sam Marlow, The: The Further Adventures of the Man with Bogart's Face, 66, 155, 235
 Secrets of Harry Bright, The, 195
 Setting Free the Bears, 25
 Shame, 76
 Shepard, Sam, XVIII, 49, 183, 193, 207, 226, 228, 233
 Sherrill, Martha, 85, 95, 98, 103
Shooting Script, The, 35, 110, 178, 181, 202, 235
 Shootist," "The, 93
 Siegal, Nina, 38, 59, 60, 62, 147, 233, 235
 Simmons, Jean, XI, 4, 65, 115, 173, 179, 207
 Siodmak, Robert, 3, 8, 16, 21, 115, 227
 Sister Hollywood, 196
 Słownik pojęć filmowych, XIV
 Small Change, 63
 Smith, Alexis, 207, 231
 Soft Focus, 144

Somebody's Darling, 45
 Some Can Whistle, 27
Song Is You, The, 110, 151, 203,
 232, 235
 Son of Stone, 8
 Sothern, Scot, 70
 Sphere, 159
 Sporting Club, The, 192
 Standing in Another Man's Grave,
 99
 Stanwyck, Barbara, XI, 12, 115,
 139, 140, 207
 Stead, C. K., XIX, 196
 Stepping Stones, 66, 166, 190
 Stewart, James, 14, 65, 182, 235
 St. John, David, 145
 Stormy Weather, 33, 162
 Straub, Peter, 174, 181
 \$trip, The, 39, 204
 Sturges, John, VII, X, 47, 57, 115,
 163, 169, 170, 172, 190, 207, 227
 Suber, Howard, XVI
 Sudden Mischief, 93
 Sunderland, Christine, 41
 Sunset Park, 143
 Swarthout, Glendon, 84

T

Tallulah Bankhead Murder Case,
 The, 196
 Tanenbaum, Robert K., 164, 207,
 226
 Tears in the Rain, 68, 202
 Terrorist, 203
 Three Blind Mice, 29
 Three Cups of Tea, 100, 232
 Tintocalis, Stacy, 148
 Tiomkin, Dimitri, 64, 149, 153,
 168, 172, 188, 207
To Each His Own Dolce Vita, 10,
 20, 52, 53, 80, 103, 163, 230, 232

Tooth of Crime, The, 193
 Tracy: A One-Person Play in Two
 Acts, 73
 Tracy, Spencer, IX, 59, 72, 73, 115,
 116, 155
 Trigiani, Adriana, 77, 226
 True West, 183, 233
 Trumbo, Dalton, 173, 183, 211, 227
 Try Dying, 146
 Turow, Scott, 230

U

"Ulzana's Raid", 93, 114
 Until I Find You, 153
 Updike, John, XVIII, 4, 9, 31, 58, 62,
 88, 103, 114, 151, 158, 203, 207,
 225, 226, 234

V

Vengeance, 200
 Verne, Jules, XII, 159, 208
 Vincent, Clara Threatt, 153
 Vincent, E. Duke, 39, 204
 Vineland, 197
 Visconti, Luchino, 79, 80, 103, 115,
 116, 227

W

Waiting for Snow in Havana, 161,
 167, 190, 233, 234
 Waitzkin, Fred, 70
 Wambaugh, Joseph, XVIII, 17, 22,
 173, 181, 195, 207, 225, 226
 Ward, Robert, 30
 Wayne, John, X, 14, 64, 93, 149,
 154, 186, 188, 189, 193, 201, 207,
 209, 235
 Wellman, Paul I., XII, 45

- Western Movie References in
American Literature, XVI
- Westlake, Donald E., XVIII, 17, 22,
226
- What We Do for Love*, 4, 9, 11, 13,
72, 97, 103, 107, 114, 152, 231,
235
- When the Cat's Away, 111
- Wicked Strange: 13 Tales for Read-
Aloud, 242
- Wilder, Billy, 152, 157, 207, 209,
227
- Williams, E. E., 68, 202
- Williams, Tennessee, XII, 53, 116,
152, 208
- Wilson, F Paul, 19, 22, 228
- Wind, David, 148
- Winters, Shelley, XII, 115
- "With a Lot of Help from My
Friends", 78
- Wlaschin, Ken, XIII
- Wolfe, Tom, 60, 62
- Woods, Paula L., 33, 162
- Woods, Stuart, 8, 9, 226
- Word of Honor, 73
- W Tyler, William, 157, 190, 207, 209,
227

Y

- You Must Remember This, 155
- You're Nobody' Til Somebody Kills
You, 40

Z

- Zinnemann, Fred, 23, 28, 44, 48,
115, 227