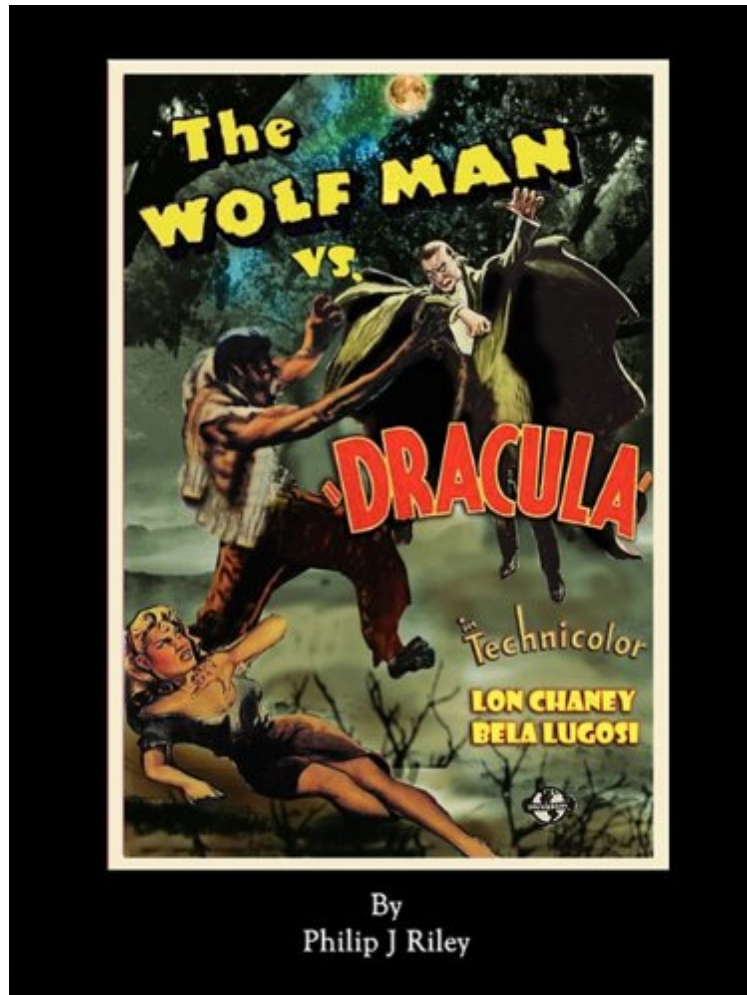


The Wolf Man vs. Dracula: An Alternate History for Classic Film Monsters

Philip J. Riley

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Philip J. Riley : The Wolf Man vs. Dracula: An Alternate History for Classic Film Monsters before purchasing it in order to gage whether or not it would be worth my time, and all praised The Wolf Man vs. Dracula: An Alternate History for Classic Film Monsters:

0 of 0 people found the following review helpful. A great book, and a genuine scriptBy Peter MikkelsenI agree completely with the other buyers who love this book. What a find this unproduced script is. It would have made a great Universal horror picture. One which would once again give Lon Chaney, Jr. the chance to portray the tortured Larry Talbot. Universal's costume department might want to change Lugosi's cloak, as the one he wore in Dracula had a rather dull, grey lining. A colour production would require a better and more dramatic colour of lining - maybe

red?! Not that I would ever doubt the work of Philip Riley, but I could not resist checking the files at the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library, and they do have both a synopsis for this film, as well as 1944 correspondence, from the film censor Joseph I. Breen, who recommend changes both of words in the dialogue as well as a scream being deleted. Mr. Breen also advised that an entire scene would undoubtedly be requested removed. I hope this can put any doubtful soul's mind at rest. 2 of 2 people found the following review helpful. A great "what if". By Matthew E. Yeoman There seems to be lots of discussion about whether this script is genuine. I've seen the Universal movies many times, and the script reads like one of the movies from that era. I believe that this is genuine. I would actually recommend this book over some recent fiction treatments of the Universal Monsters. The book presents a shooting script that enables you to visualize how the movie would look. I felt like I was watching an actual movie - though mostly I pictured the film in black and white, while the producers of this film intended it to be in color. If you love the Universal Horror movies of the 1930's and 1940's, get this book. You won't be disappointed. 11 of 12 people found the following review helpful. GOLD from the Universal vaults By John Cox The description is little confusing, so here is what this is exactly. This is the full original screenplay for an unmade Universal horror film written for Lon Chaney Jr. and Bela Lugosi in 1944 by Bernard Schubert. It was to be the follow-up to *Frankenstein Meets the Wolf Man*. The script runs 121 pages and is actually pretty darn good. Far superior, IMO, to the film that was made instead, *House of Frankenstein*. Amazingly, Universal was going to make this film in color. The book includes the full screenplay and some production background -- basically the remembrances of screenwriter Schubert and special effects cinematographer David Horsley. The description mentions color photos of the monsters. While these exist in the archives, they are not reproduced in this book, only mentioned. The author/editor of this book is Philip J. Riley who during the '80s and '90s produced several amazing volumes on the Universal Horror Classics with MagicImage Filmbooks (which now individually sell for hundreds of dollars). This is a welcome continuation of that series with new publisher BearManor Media. With his years of work for Universal, Riley has unique access to archive material, and has somehow convinced the powers-that-be to allow the public this first-ever peek at what could have been. I'll tell you, it's a dream come true for a "Monster Kid" like myself to be able to read screenplays for unmade horror films of this classic age. The script is skillfully written and I could just see the scenes playing out on the Universal backlot. Having this book is like having a new classic Universal monster movie on my shelf (and a good one too). In addition to this volume, BearManor and Riley have released the scripts to James Whale's version of *Dracula's Daughter* (amazing read!) and Boris Karloff's *Cagliostro* (which evolved into *The Mummy*). Lon Chaney's *Dracula* (which would have been his first talkie) is coming next. Also announced are Robert Florey's *Frankenstein* and Boris Karloff's *The Wolf Man*. If you are a fan of Universal Horror, I cannot recommend this book highly enough. And considering what has happened to the values of the MagicImage books, I'd recommend getting this book NOW.

Following *Phantom of the Opera* (1943), in the middle of the Silver age of Universal Studio's monster movies, a new sequel to *Frankenstein Meets the Wolfman* was considered for a Technicolor production: *Wolfman vs Dracula!* Lon Chaney Jr., who was the only actor to portray Universal's four classic monster roles; *Dracula*, *Frankenstein's monster*, *the mummy* and *the wolfman*. At first Chaney was to play both roles, as his father Lon Chaney Sr. had done in several of his famous silent films. But Larry Talbot in his human phase would look exactly like Count *Dracula* so the role of *Dracula* was given to its originator Bela Lugosi. A script was prepared by Bernard Shubert, who had written the screenplay for Tod Browning's *London After Midnight* (MGM 1927) remake *Mark of the Vampire* (MGM 1935). Shubert kept the settings very tight in its scenes, to keep the cost down to balance out for the extra expense of technicolor. But by 1944 Bela Lugosi was in his 60s and would have had to play part of his role as a giant bat much like in the Coppola *Bram Stoker's Dracula* in the 90s - and that would have been too much for him. And they couldn't have the *Wolfman* fighting an animated bat much like John Carradine's depiction of the Count or even Lugosi's portrayal in *Abbott and Costello Meet Frankenstein*. So they decided to make one of their *Arabian Nights* film on the Technicolor contract and all that remained of *Wolfman vs Dracula* are some color 8x10s of Chaney in both parts. This volume has a short biography of screenwriter/TV producer Bernard Shubert and comments from Shubert and special effects cinematographer David Stanley Horsley.