

1. Record Nr.	UNISOBSOB009146
Titolo	Mercato del credito e usura / a cura di Francesco Macario e Adelmo Manna
Pubbl/distr/stampa	Milano, : Giuffr�, 2002
ISBN	8814094209
Descrizione fisica	XXI, 415 p. ; 24 cm
Collana	Universit� degli Studi di Foggia , Facolt� di Giurisprudenza ; 2
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910820190203321
Autore	Isenberg Noah William
Titolo	Edgar G. Ulmer : a filmmaker at the margins / / Noah Isenberg
Pubbl/distr/stampa	Berkeley : , : University of California Press, , 2013
ISBN	0-520-95717-2
Descrizione fisica	1 online resource (384 pages)
Collana	Weimar and now: German cultural criticism
Classificazione	AP 51400
Disciplina	791.43/0233092 B
Soggetti	Motion picture producers and directors - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preface -- Traces of a Viennese youth -- Toward a cinema at the margins -- Hollywood horror -- Songs of exile -- Capra of PRC -- Back in black -- Independence days -- Postscript.
Sommario/riassunto	Edgar G. Ulmer is perhaps best known today for Detour, considered by many to be the epitome of a certain noir style that transcends its B-list origins. But in his lifetime he never achieved the celebrity of his fellow Austrian and German �migr� directors-Billy Wilder, Otto Preminger,

Fred Zinnemann, and Robert Siodmak. Despite early work with Max Reinhardt and F. W. Murnau, his auspicious debut with Siodmak on their celebrated Weimar classic *People on Sunday*, and the success of films like *Detour* and *Ruthless*, Ulmer spent most of his career as an itinerant filmmaker earning modest paychecks for films that have either been overlooked or forgotten. In this fascinating and well-researched account of a career spent on the margins of Hollywood, Noah Isenberg provides the little-known details of Ulmer's personal life and a thorough analysis of his wide-ranging, eclectic films-features aimed at minority audiences, horror and sci-fi flicks, genre pictures made in the U.S. and abroad. Isenberg shows that Ulmer's unconventional path was in many ways more typical than that of his more famous colleagues. As he follows the twists and turns of Ulmer's fortunes, Isenberg also conveys a new understanding of low-budget filmmaking in the studio era and beyond.
