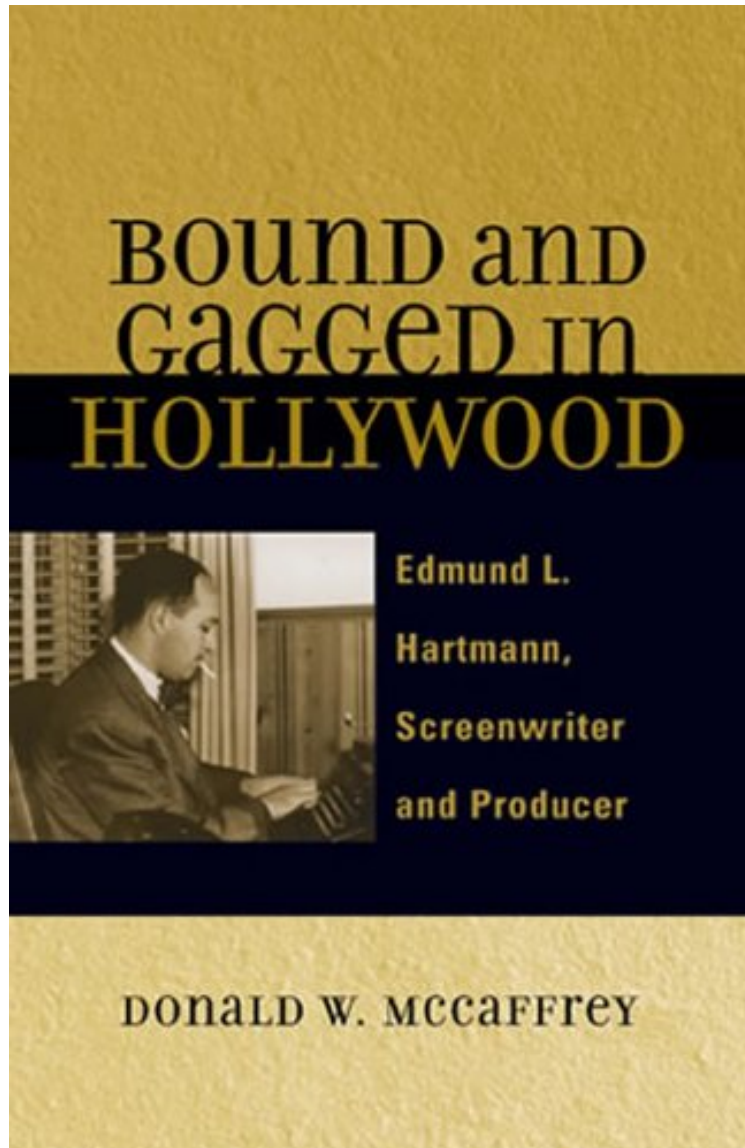


[Download] Bound and Gagged in Hollywood: Edward L. Hartmann, Screenwriter and Producer

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Donald W. McCaffrey

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Donald W. McCaffrey : Bound and Gagged in Hollywood: Edward L. Hartmann, Screenwriter and Producer before purchasing it in order to gage whether or not it would be worth my time, and all praised Bound and Gagged in Hollywood: Edward L. Hartmann, Screenwriter and Producer:

1 of 1 people found the following review helpful. Bound and gagged in HollywoodBy susan pursleySince the book is

about my father, I found it interesting that I only recently found out it was published. 1 of 1 people found the following review helpful. Great Hollywood stories w/ Hope and others By J. Smith Professor Don McCaffrey's latest book on Hollywood is a pleasurable read, and even more importantly, adds insight into the one of the comedy writers of the time. The text is a combination of interviews with the late writer, Edmund L. Hartmann and Professor McCaffrey's analysis and opinions of Mr. Hartmann's film and television work. You can tell Dr. McCaffrey has a passion for Hartmann's life. Writing for some of the best Bob Hope films and for television later on, Mr. Hartmann has experienced both the best and worst and Tinseltown has done in the past seventy some years. The reader is provided with some great anecdotes: We hear about Abbot and Costello, the mostly forgotten comedy team of Chic Johnson and Ole Olson who worked with Mr. Hartmann in Ghost Catchers, the early days of Star Trek's DeForest Kelly (Dr. McCoy), and even about the popular Christmas tune, "Silver Bells" (introduced in a Hope film) providing its composer Ray Evans with income. Both McCaffrey and Hartmann have high estimation of the late actor, Fred McMurray, and of the comedian, Bob Hope, who both critics give praise to his writing staff for the popularity of his films. Old "ski nose's" professionalism is demonstrated by stories of his adaptability of spur of the moment events with his comic talent contrasted that with Don Knotts and Walter Matthau who took on similar roles in later years. Edmund L. Hartmann, by all accounts was a kind hearted man, who probably knew the Hollywood power structure better than most, but still had a hard time when others were treated badly such as the great director Preston Sturges. The late President Reagan is also mentioned, during the decade of the fifties. Readers are encouraged to read the chapter for themselves to make their own judgements. While the book adds a great deal of insight. A bit more analysis from episodes of My Three Sons and Family Affair would have been appreciated. In particular, how did the series deal with transitional changes in actors? For example, when in My Three Sons, when Uncle "Bub" left the program and "Uncle Charlie" showed up, and there was little mention of the passing of a character or changing of the guard. When some programs ran over three hundred episodes during a run, was it impossible to repeat some plots? Most of Mr. Hartmann's family programs dealt with a widowed or orphaned members of a family and it would have been nice to have known a bit more about his feelings for what the modern television sitcom had evolved into. With Family Affair coming out on DVD, perhaps more of Mr. Hartmann's fan base can get things going for other programs such as the little seen To Rome With Love and the Smith family to come out on digital. Those wishing to help should go to [...], register and vote for their perspective programs. Found myself respecting Mr. Hartmann more and more as I read this book. Strongly recommended for all Bob Hope fans, My Three Sons, and Family Affair aficionados. Sincerely, JThree[...]

Edmund Hartmann arrived in Hollywood as a contract screenwriter in the early 1930s, and by the next decade had become producer of his own screenplays for Universal. He oversaw feature films for such diverse talents as John Carradine, Eve Arden, Jane Russell, Basil Rathbone, Hedy Lamarr, Victor McLaglen, Bob Cummings, Don Ameche, Ann Miller, Jackie Cooper, and Joan Fontaine. He could handle almost all types of cinema: mysteries, social dramas, fantasies, and westerns. But it was his facility for comedy for which Hartmann will be best remembered. He wrote seven comedies for Bob Hope, three for Lucille Ball, and worked with both Abbott and Costello and the vaudeville comedy team of Olson and Johnson. Ultimately, Hartmann made his greatest mark on television, where he oversaw two major hits of the 1960s, the long-running My Three Sons, with Fred MacMurray, and Family Affair, starring Brian Keith. In Bound and Gagged in Hollywood: Edmund Hartmann, Screenwriter and Producer, author and film scholar Donald W. McCaffrey looks over the long and varied career of this talented man. Drawing on more than fifty interviews, McCaffrey creates a profile of a man whose success in film extended to television triumphs. The book also covers Hartmann's tenure as president of the Western branch of the Writers Guild in the 1950s, as he and his fellow screenwriters endured investigations by the House Un-American Activities committee. As writer and producer for CBS and ABC in the 1960s, Hartmann was bound by contracts that favored the production companies. Despite many years working on four situation television comedies, he never received residual royalties. In this intimate portrait, McCaffrey provides an analysis of Hartmann's work on both the large and small screens, covering a span of more than forty years. Hartmann himself, a raconteur of the first order, adds spice to the narrative with anecdotes and an insider's view of the creative process. This book is a fitting tribute to a man whose legacy lives on

As a contract screenwriter in the Hollywood of the 1930s, Hartmann did what he was told, and he was told to do plenty. He wrote features and then started producing his own scripts at Universal, working with no less than John Carradine, Hedy Lamarr, Basil Rathbone and Jane Russell. When it finally became clear to the studio bosses that Hartmann had a comedic gift, he wrote comedies for Bob Hope, Lucille Ball and Abbot and Costello, and produced the long-running My Three Sons and Family Affair for television. McCaffrey (English emeritus, U. of North Dakota) also has a gift, and that is for interviewing Hartmann and getting the details on the shows, the politics, and especially on the machinations of the blacklist of the McCarthy era, in which Hartmann had the honor (and the horror) of serving as president of the Writers Guild. (Reference and Research Book News, August 2006) About the Author Donald W. McCaffrey is Professor Emeritus, English Department, at the University of North Dakota. He is the author of Four

Great Comedians: Chaplin, Lloyd, Keaton, and Langdon, The Golden Age of Sound Comedy, Assault on Society: Satirical Literature to Film (Scarecrow, 1992) and The Road to Comedy: The Films of Bob Hope.