

**mildred pierce 1945 download torrent**



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Mildred Pierce.

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Mildred Pierce.

Action / Crime / Drama / Film-Noir / Mystery / Romance.

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Synopsis.

When Mildred Pierce's out-of-work husband leaves her for another woman, Mildred decides to raise her two daughters on her own. Despite Mildred's financial successes in the restaurant business, her oldest daughter, Veda, resents her mother for degrading their social status. In the midst of a police investigation after the death of her second husband, Mildred must evaluate her own freedom and her complicated relationship with her daughter. —Jwelch5742.

When Mildred Pierce's out-of-work husband leaves her for another woman, Mildred decides to raise her two daughters on her own. Despite Mildred's financial successes in the restaurant business, her oldest daughter, Veda, resents her mother for degrading their social status. In the midst of a police investigation after the death of her second husband, Mildred must evaluate her own freedom and her complicated relationship with her daughter. —Jwelch5742.

Uploaded By: FREEMAN December 05, 2019 at 10:24 AM.

Director.

Tech specs.

Movie Reviews.

A Truly Great Film Noir Masterpiece.

Joan Crawford, one of the world's great movie stars, truly shines in "Mildred Pierce", a tense, prickly film noir full of suspense and drama!

Joan is Mildred, a hard working pie and chicken maven who becomes a successful restaurateur. Ann Blyth is superb as her nasty daughter Veda, who stoops to every level to get what she wants. Eve Arden and Jack Carson are unstoppable as Mildred's friends. "Mildred Pierce" was directed by the famed Michael Curtiz, best known for his work in "Casablanca". But it is my opinion that his best work is "Mildred Pierce". The lighting, the costumes, the sets, and most importantly, the writing all help this gem of a film become a true classic.

Joan won an Oscar for her breathtaking performance, but the tour de force powerhouse in "Mildred Pierce" was Ann Blyth. Black hearted Veda was the lynch pin of this movie, and Blyth's portrayal made Veda seem all too real and frightening. Nominated for an Oscar, she should have won.

Don't miss this timeless nail-biter.

The first time.

I saw this film on a college campus in an auditorium built in the 1930's. It was over twenty years ago, yet I can still feel the emotion and experience of seeing a Joan Crawford movie for the first time. This film was, and still is, one of the best on many levels. The film noir connection is evident. The supporting players, Jack Carson, Eve Arden, and Ann Blyth, among others, were perfect. Joan's portrayal of the mother who had to work in a restaurant was real. Blyth was the ultimate bitchy daughter and deserved the Oscar as supporting actress. I learned later of Crawford's huge comeback with this film, and not knowing her successes previously, it made perfect sense. She really had it. It's a shame that Faye Dunaway couldn't project this part of Crawford's life and career.

Excellent characters, excellent story.

Excellent, riveting story. I watched it on DVD (not having been alive to see the theatrical run) and did not pause once for refreshments or breaks. If

a movie can captivate you start to finish, immersing you to the extent that you do not want to break the spell, then it is excellent film-making.

I believe it is misclassified. Mildred Pierce did not really strike me as Film Noir. That may be because I went into it expecting Film Noir and, while some of the genre elements are present, it really never stayed in that territory. Mildred Pierce is very much a simple character study, almost a biopic. It starts and ends addressing a murder, and Mildred's flashbacks occur while she's at the police station, but that's pretty much the extent of the Film Noir influence.

Instead the movie focuses on who Mildred is and how she became that way. At the time of the murder she is an accomplished and successful businesswoman. She did not start out that way and the movie traces her life path at a steady and interesting pace.

Joan Crawford is well, she's Joan Crawford in the title role. The only flaw I can find in the movie is that Joan has difficulty expressing vulnerability. She looks so imperious and so strong that it is sometimes tricky to accept that her character is so downtrodden. One cannot completely excuse Joan for this either as, even when Mildred is a single mom of two daughters, desperately broke, she still wears clothes that look far above her particular station. This was always a signature quirk of Crawford's where she was loathe to appear in public looking anything less than the glamorous movie star and, likewise, did not want to appear unattractive in her movies. Compare this to Bette Davis or more recently Charlize Theron (in "Monster"), two actresses who happily "uglified" themselves for certain roles.

That is a rather negative tangent though and I should state that this aspect of Joan's presentation of Mildred was, to me, a minor flaw. Overall she was solid throughout, demonstrating quiet dignity when faced with challenges, unwanted advances and even heartbreak. Her two moments of rage were presented in an authentic contrast. So, Crawford delighted this viewer and I cannot imagine anyone else in the role.

The supporting cast was excellent as well. Jack Carson (one of my favorite character actors) shined as the wolfish friend who really treated her better than either husband. Zachary Scott was so authentic as the lazy, formerly rich hanger-on both in acting and appearance that he was almost a caricature. Eve Arden's role was smaller but it contained plenty of her famous sarcastic wit. Bruce Bennett was the weak link in the cast but, to his defense, his character of Bert didn't really have much to do other than be a catalyst for Mildred's success in the early part, and then a mildly sympathetic shoulder in the later.

The best performance possibly goes to Ann Blyth as the hateful daughter Veda. Blyth played Veda as porcelain, untouchable and wholly uncompassionate. Veda barely bothered to hide her contempt from her love-blind mother and feigned sadness or remorse when the situation demanded it. She was unapologetic to the end. A fascinating portrayal.

Highly recommended if you have an opportunity to see it. Like a novel, the movie is best viewed in an otherwise quiet, dark environment so that it can be afforded full focus.

Mildred pierce 1945 download torrent.

Sinopse: Mildred Pierce é uma mãe dedicada, disposta a fazer tudo pela filha, a ambiciosa e ingrata Veda. Quando Mildred se torna a principal suspeita do assassinato do marido, conhecemos a sua história e descobrimos até onde pode chegar o seu amor de mãe. Com linda fotografia em preto e branco de Ernest Haller e bela trilha sonora de Max Steiner, Almas em Suplício mescla, de maneira brilhante, elementos do melodrama e do cinema noir. Um trabalho de mestre de Michael Curtiz.

Elenco: Joan Crawford . Mildred Pierce Beragon Jack Carson . Wally Fay Zachary Scott . Monte Beragon Eve Arden . Ida Corwin Ann Blyth . Veda Pierce Forrester Bruce Bennett . Albert ('Bert') Pierce Lee Patrick . Sra. Maggie Biederhof Moroni Olsen . Inspector Peterson Veda Ann Borg . Miriam Ellis Jo Ann Marlowe . Kay Pierce William Alcorn . Soldier Betty Alexander . Party Guest Ramsay Ames . Party Guest George Anderson . Peterson's Assistant Robert Arthur . High School Boy.

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4 comentários.

Maximus. Este filme não possui o marcador "Nando". Talvez por isso não tenha sido computado no total de colaborações, que continua em 31. Agradeço providenciar,

Esse filme não tem a legenda disponível no DropBox, tem como reativar o link nele? Obrigado.

Postar um comentário.

Conduta recomendada nos comentários: - Consulte a seção Tutoriais e veja se sua dúvida já não se encontra respondida. - Não use caixa alta (caps lock). - Seja cordial. Não use palavrões, nem termos ofensivos. - Não faça spam ou comentários fora do contexto do post. - Agradecemos elogios, sugestões e críticas construtivas. - Toda ajuda é bem vinda. Não critique apenas, ajude também!

Todos os comentários passam por aprovação e aparecerão após serem selecionados.

Info Wanted: Colorized Classics - is anyone preserving them?

Is anyone preserving colorized versions of classic Black and White films? Obviously the original B&W is the first to be preserved, and justifiably so. Still, I do find myself wondering what Citizen Kane looked like in Color.

Citizen Kane never got to being colorized, I believe. That's when there was the big uproar about it and Ted Turner backed down.

I used to be very active on this forum. I'm not really anymore. Hi everybody. You're all awesome. Keep up the good work.

Author SilverWook Time 13-Sep-2008 3:51 PM Post link.

Someone here was going to preserve the colorized King Kong a while back.

Where were you in '77?

Author bkev Time 13-Sep-2008 4:04 PM Post link.

. But was stopped, due to the fact that those PAL bastards got an official DVD with it.

A Goon in a Gaggle of'em.

Author GoldStone9 Time 13-Sep-2008 4:40 PM Post link.

was there any color versions of any of the Marx Brothers films?

Author skyjedi2005 Time 13-Sep-2008 5:01 PM (Edited) Post link.

You know i would not mind somebody doing a preservation of the restored turner colorized Kong Laserdisc, or the errol flynn films the sea hawk and captain blood also colorized by Turner and only released on vhs.

I heard or read somewhere about the dodgy quality of the colorized Kong on that Uk box set. Apparently taken from an nstc vhs master and sped up to pal speed.

There has been a recent revival in the Colorization Of films especially undertaken by Ray Harryhausen for the films he worked on. I read a positive review on the Colorization of the Movie She based on the book by H Rider Haggard.

Also there is a fan group called Serial Squadron who have added color tints to serials Like Flash Gordon, and The Hidden Empire.

"Always loved Vader's wordless self sacrifice. Another shitty, clueless, revision like Greedo and young Anakin's ghost. What a fucking shame." - Simon Pegg.

Author GoldStone9 Time 13-Sep-2008 5:29 PM Post link.

In the 1980s, Room Service was a part of the film colorization controversy when it and other classic black and white films were colorized for television. The film was one of only two Marx Brothers films to be colorized (a colorized version of A Night at the Opera also exists). It was not well received by fans, and today is out of print.

Someone get on that stat! :)

Author ThatArtGuy Time 14-Sep-2008 3:31 AM Post link.

Good. Colorized bastard versions should never see the light of day again in my opinion.

Author TheDoctor1987 Time 17-Sep-2008 6:11 PM (Edited) Post link.

George A. Romero's Night Of The Living Dead was the last black and white film i watched and i do have the color version but i wouldn't touch the original version because it takes out all the quality of the film. But there is no copyright law on Night Of The Living Dead so any one can own it which is the only downfall.

Author dark\_jedi Time 17-Sep-2008 6:53 PM Post link.

I preserved King Kong in Color, but as mentioned above, it was released in the UK as part of a boxset.

Author jedi\_jra Time 28-Sep-2008 11:11 PM (Edited) Post link.

I'm actually in the process of doing this. My dad always enjoyed the colorized movies, and he had recorded quite a few which had never been released on video. I have a list of about 315 films which have been colorized. Here are the colorized movies that I have, about 44, and I'm in the process of preserving them:

Author mcfly89 Time 29-Sep-2008 8:35 AM Post link.

Author ThrowgnCpr Time 29-Sep-2008 9:28 AM Post link.

wow thats quite a list. very cool. keep us posted.

Author ReverendBeastly Time 29-Sep-2008 10:21 PM Post link.

Colorized Big Sleep? Damn. That must be weird. I've love to see it.

I used to be very active on this forum. I'm not really anymore. Hi everybody. You're all awesome. Keep up the good work.

Author drfsupercenter Time 29-Sep-2008 11:33 PM Post link.

Was Casablanca's colorized version only released on VHS? Or was there a laserdisc too?

I'd love to see that. anyone here own that who has a DVD recorder or something? I would just buy the VHS but if I can get it for free. why would I waste the money? I realize the colors look awful, but I want to see it just for the fun of it.

Author jedi\_jra Time 30-Sep-2008 12:30 AM Post link.

Here is a screen grab from a Retail VHS to DVD transfer for Casablanca.

Author drfsupercenter Time 30-Sep-2008 4:35 PM Post link.

Wow, that's really blurry!

Do you have a really worn tape? Or was it just not mastered very well?

I was looking for someone to send me a copy. either an ISO if you have high-speed or a burned disc or something. Otherwise I'll have to buy the VHS myself.

Author mcfly89 Time 30-Sep-2008 5:27 PM Post link.

drfsupercenter said: Wow, that's really blurry!

You know how digital video has separate channels for chroma and luma? I think it's possible to throw out the chroma channel, but can you scrap the luma and keep the chroma? If so, you could use the crisp, newest B&W DVD as the "luma" base and add the VHS chroma channel to it. A little bit of cropping and BAM! a pristine color transfer. You wouldn't notice that the chroma resolution is lower, since MiniDV, DVD, and HDV also have hi-res luma and low-res chroma channels--and most viewers have no idea. Is this possible?

I'm particularly interested in Casablanca, as it's one of my Dad's favorites.

Author SilverWook Time 30-Sep-2008 7:57 PM Post link.

That's pretty much what the Doctor Who restoration team did with some of the early 1970's episodes that only survive as black and 16mm prints. They used the color information from vintage off air video recordings provided by a fan.

Where were you in '77?

Author drfsupercenter Time 30-Sep-2008 9:00 PM Post link.

Why wouldn't it have the same resolution? If you record a VHS to a DVD it'll be 480i. just like the official DVD. Unless you meant somehow ripping the 1080p Blu-Ray transfer?

Either way, I'd love to get a copy if someone could record it. and then worry about that later. I mean, why restore what isn't even the original? LOL.

I just don't want it looking like a VCD or something.

Author mcfly89 Time 30-Sep-2008 9:26 PM Post link drfsupercenter said:

Why wouldn't it have the same resolution? If you record a VHS to a DVD it'll be 480i. just like the official DVD. Unless you meant somehow ripping the 1080p Blu-Ray transfer?

Either way, I'd love to get a copy if someone could record it. and then worry about that later. I mean, why restore what isn't even the original? LOL.

I just don't want it looking like a VCD or something.

Hey now, you're the one who said it looked blurry! I think the VHS capture that jedi\_jra posted looks good. I'd be happy with it, but I couldn't help but think of how pristine the new DVD is--it's clearly of higher resolution than an aged VHS bootleg. And if you could swap the luma channel from the VHS for the one on the DVD, you'd probably have something that looks better than the original colorized master. In theory.

Author colorizedfan Time 25-Feb-2009 4:21 PM (Edited) Post link.

I too am a fan of "colorized" classics..some hate them (they can always turn off the color) & some love them. I have about 150 of them, including:

42 nd Street (1933) Warner Baxter & Ruby Keeler.

A Christmas Carol (aka Scrooge) (1951) Alastair Sim

A Night at the Opera (1935) The Marx Brothers.

A Tale of Two Cities (1935) Ronald Colman.

Above and Beyond (1952) Robert Taylor.

The Absent-Minded Professor (1961) Fred MacMurray.

Action in the North Atlantic (1943) Humphrey Bogart.

Across the Pacific (1942) Humphrey Bogart.

Advise and Consent (1962) Henry Fonda.

After The Thin Man (1936) William Powell.

Air Force (1943) John Garfield.

Allegheny Uprising (1939) John Wayne.

Ambush (1949) Robert Taylor.

Angel and the Badman (1947) John Wayne.

Angels with Dirty Faces (1938) James Cagney & Humphrey Bogart.

Arsenic and Old Lace (1944) Cary Grant.

Back to Bataan (1945) John Wayne.

Bataan (1943) Robert Taylor.

The Batchelor and the Bobby-Soxer (1947) Cary Grant.

Battle Circus (1953) Humphrey Bogart.

Battleground (1949) Van Johnson.

The Bells of St. Mary's (1945) Bing Crosby & Ingrid Bergman.

The Big Sky (1952) Kirk Douglas.

The Big Sleep (1946) Humphrey Bogart.

Blackboard Jungle (1955) Glenn Ford.

Blood on the Moon (1948) Robert Mitchum.

Blue Steel (1934) John Wayne.

Bombardier (1943) Randolph Scott.

Boom Town (1940) Clark Gable & Spencer Tracy.

Boy's Town (1938) Spencer Tracy & Mickey Rooney.

Camille (1936) Robert Taylor.

The Canterville Ghost (1944) Charles Laughton & Robert Young.

Captain Blood (1935) Errol Flynn.

Captains Courageous (1937) Spencer Tracy.

Casablanca (1942) Humphrey Bogart.

Chain Lightning (1950) Humphrey Bogart.

The Charge of the Light Brigade (1936) Errol Flynn.

China Seas (1935) Clark Gable.

Colorado Territory (1949) Joel McCrae.

Command Decision (1948) Clark Gable.

The Corsican Brothers (1941) Douglas Fairbanks Jr.

Crisis (1950) Cary Grant.

Crossfire (1947) Robert Mitchum & Robert Young.

Dark Command (1940) John Wayne.

Dark Passage (1947) Humphrey Bogart.

Dark Victory (1939) Bette Davis & Humphrey Bogart.

David Copperfield (1935) W C Fields.

Desperate Journey (1942) Errol Flynn.

Destination Tokyo (1943) Cary Grant & John Garfield.

Devil's Doorway (1950) Robert Taylor.

Dr. Jekyll & Mr. Hyde (1941) Spencer Tracy.

Edge of Darkness (1943) Errol Flynn.

The Enchanted Cottage (1945) Robert Young.

The Fastest Gun Alive (1956) Glenn Ford.

Father of the Bride (1950) Spencer Tracy.

The Fighting Kentuckian (1949) John Wayne.

The Fighting Seabees (1944) John Wayne.

Flame of Barbary Coast (1945) John Wayne.

Fury (1936) Spencer Tracy.

Flying Tigers (1942) John Wayne.

Fort Apache (1948) John Wayne.

Gaslight (1944) Charles Boyer & Ingrid Bergman.

Gentleman Jim (1942) Errol Flynn.

The Ghost and Mrs. Muir (1947) Rex Harrison & Gene Tierney.

Goodbye Mr. Chips (1939) Robert Donat & Greer Garson.

The Great Sinner (1949) Gregory Peck & Ava Gardner.

Gunga Din (1939) Cary Grant.

High Noon (1952) Gary Cooper & Grace Kelly.

High Sierra (1941) Humphrey Bogart.

High Wall (1947) Robert Taylor.

Honky Tonk (1941) Clark Gable.

House on Haunted Hill (1959)

The Hucksters (1947) Clark Gable.

The Hunchback of Notre Dame (1939) Charles Laughton.

The Hurricane (1937) Jon Hall.

In This Our Life (1942) Bette Davis.

It Came from Beneath the Sea (1955) Kenneth Tobey.

It's a Wonderful Life (1946) James Stewart.

In Old California (1942) John Wayne.

Jezebel (1938) Bette Davis & Henry Fonda.

Johnny Eager (1942) Robert Taylor.

Julius Caesar (1953) Marlon Brando.

Key Largo (1948) Humphrey Bogart & Edward G Robinson.

Killer McCoy (1947 ) Mickey Rooney.

King Kong (1933) Fay Wray & Bruce Cabot.

Kit Carson (1940) Jon Hall.

The Last Gangster (1937) Edward G Robinson & James Stewart.

The Last of the Mohicans (1936) Randolph Scott.

The Last Man On Earth (1964) Vincent Price.

The Letter (1940) Bette Davis.

Libeled Lady (1936) William Powell & Jean Harlow.

Lone Star (1952) Clark Gable.

The Longest Day (1962) John Wayne.

The Lucky Texan (1934) John Wayne.

The Magnificent Ambersons (1942) Joseph Cotton.

The Maltese Falcon (1941) Humphrey Bogart.

The Man in the Iron Mask (1939) Louis Hayward & Joan Bennett.

The Man Who Came To Dinner (1942) Bette Davis & Monte Woolley.

The Mark of Zorro (1940 ) Tyrone Power & Linda Darnell.

The Mask of Fu Manchu (1932) Boris Karloff.

Manhattan Melodrama (1934) Clark Gable & William Powell.

Meet John Doe (1941) Gary Cooper.

Mighty Joe Young (1949) Ben Johnson.

Mildred Pierce (1945) Joan Crawford & Jack Carson.

Miracle on 34 th Street (1947) Maureen O'Hara & John Payne.

Mr. Blandings Builds His Dream House (1948) Cary Grant.

Mr. Lucky (1943) Cary Grant.

Mr. Peabody and the Mermaid (1948) William Powell.

Miss Annie Rooney (1942) Shirley Temple.



The Money Trap (1965) Glenn Ford.

The Mortal Storm (1940) James Stewart & Robert Young.

The Most Dangerous Game (1932) Joel McCrae.

Mrs. Miniver (1942) Greer Garson.

Mutiny on the Bounty (1935) Clark Gable.

My Favorite Wife (1940) Cary Grant.

My Man Godfrey (1936) William Powell.

Now and Forever (1934) Gary Cooper & Carole Lombard.

Objective, Burma (1945) Errol Flynn.

Out of the Past (1947) Robert Mitchum.

Passage to Marseille (1944) Humphrey Bogart.

The Petrified Forest (1936) Humphrey Bogart.

The Philadelphia Story (1940) Cary Grant.

The Postman Always Rings Twice (1946) John Garfield & Lana Turner.

Pride and Prejudice (1940) Laurence Olivier & Greer Garson.

Pride of the Marines (1945) John Garfield.

The Prince & the Pauper (1937) Errol Flynn.

The Prisoner of Zenda (1937) Ronald Colman.

Rachel and the Stranger (1948) Robert Mitchum & William Holden.

The Racket (1951) Robert Mitchum & Robert Ryan.

Random Harvest (1942) Ronald Colman & Greer Garson.

The Red Badge of Courage (1951) Audie Murphy.

Red Dust (1932) Clark Gable.

Red River (1948) John Wayne.

Rio Grande (1950) John Wayne.

The Roaring Twenties (1939) James Cagney & Humphrey Bogart.

Robin Hood The Movie (1991) Richard Greene.

Robin Hood's Greatest Adventures (1991) Richard Greene.

Robin Hood Quest for the Crown (1991) Richard Greene.

Rogue Cop (1954) Robert Taylor.

Sands of Iwo Jima (1949)

San Francisco (1936) Clark Gable & Spencer Tracy.

Santa Fe Trail (1940) Errol Flynn.

The Scarlet Pimpernel (1934) Leslie Howard & Merle Oberon.

The Sea Hawk (1940) Errol Flynn.

The Sea Wolf (1941) Edward G Robinson & John Garfield.

Second Chorus (1940) Fred Astaire & Paulette Goddard.

Sergeant York (1941) Gary Cooper.

The Shaggy Dog (1959) Fred MacMurray.

She (1935) Randolph Scott.

Sherlock Holmes & The Woman in Green (1945) Basil Rathbone & Nigel Bruce.

Sherlock Holmes & Prelude to Murder aka Dressed to Kill (1946) Basil Rathbone & Nigel Bruce.

Sherlock Holmes & The Secret Weapon (1943) Basil Rathbone & Nigel Bruce.

Sherlock Holmes & Terror By Night (1946) Basil Rathbone & Nigel Bruce.

Soldiers Three (1951) Stewart Granger.

Somebody Up There Likes Me (1956) Paul Newman.

Stagecoach (1939) John Wayne.

Stars in My Crown (1950) Joel McCrae.

Stowaway (1936) Robert Young & Shirley Temple.

Suspicion (1941) Cary Grant.

Tall in the Saddle (1944) John Wayne.

Tarzan, The Ape Man (1932) Johnny Weismuller.

Test Pilot (1938) Clark Gable & Spencer Tracy.

They Died With Their Boots On (1941) Errol Flynn.

They Drive By Night (1940) George Raft & Humphrey Bogart.

They Were Expendable (1945) John Wayne.

The Thin Man (1934) William Powell.

Thirty Seconds Over Tokyo (1944) Spencer Tracy.

Three Comrades (1938) Robert Taylor & Robert Young.

Three Strangers (1946) Sydney Greenstreet & Peter Lorre.

Tip on a Dead Jockey (1957) Robert Taylor.

To Have and Have Not (1944) Humphrey Bogart.

The Three Stooges (1936 Disorder in the Court & (1947) Brideless Groom.

The Three Stooges (2 Disks) (Punch Drunks, Men in Black, Hoi Polloi, Disorder in the Court, Playing the Ponies, The Sitter-Downers, Violent is the Word, You Natzy Spy, No Census..No Feeling, An Ache in Every Stake, Brideless Groom, Sing a Song of Six Pants, Malice in the Palace)

Too Hot To Handle (1938) Clark Gable.

Topper (1937) Cary Grant.

Tortilla Flat (1942) Spencer Tracy & John Garfield.

The Treasure of the Sierra Madre (1948) Humphrey Bogart.

The Two Mrs. Carroll's (1947) Humphrey Bogart.

Until They Sail (1957) Paul Newman.

Virginia City (1940) Errol Flynn.

Wake of the Red Witch (1948) John Wayne.

Waterloo Bridge (1940) Robert Taylor & Vivien Leigh.

Way Out West (1937) Laurel & Hardy.

The Westerner (1940) Gary Cooper & Walter Brennan.

Westward the Women (1941) Robert Taylor.

The Woman in the Window (1944) Edward G Robinson.

The Young in Heart (1938) Douglas Fairbanks Jr.

Yankee Doodle Dandy (1942) James Cagney.

Your Cheatin' Heart (1964) George Hamilton.

As I am always updating you can contact me for an updated list.

Author Molly Time 1-Mar-2009 8:12 PM Post link.

I wonder if it's possible to take such colorizations, and apply the chroma to a DVD rip.

\*HIDES\*

"Right now the coffees are doing their final work." (Airi, Masked Rider Den-o episode 1)

Author elvislennon Time 11-May-2009 9:33 PM Post link.

Jailhouse Rock has also been colorized and released on VHS. Sometimes it can be found at FYE. It was done during Turner Colorization time. Also most of the Laurel and Hardy films have been colorized which I have most of them recorded off of AMC years before they started having commercials. Three Stooges films has also been colorized. Love Me Tender which was Elvis' first film and was done by Fox was colorized in Japan and was so good that it looked like it was filmed in color. Which I have it which has taiwanese subtitles over it.

Here is film clips from Jailhouse Rock from YouTube -

Clip from Love Me Tender from YouTube -

Anybody want these let me know. I'll hook you up in a trade. ;)

Remember, Remember, The 5th of November, The Gunpowder Teason and Plot, I know of no reason, Why the gunpowder teason, Should ever be forgot. Author RIJIR Time 12-May-2009 10:06 PM (Edited) Post link.

"I wonder if it's possible to take such colorizations, and apply the chroma to a DVD rip. "

Yes. Apparently that is possible. It was done recently (a few years ago) with a "lost" episode of Dr Who. Apparently a really good B&W film copy of an episode existed and it was combined with the color from a lesser quality video tape copy.

54,137 members have started 22,069 topics with 1,103,177 posts since March 10, 2003.

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Bogie (1980)

In this week's installment of The Golden Age on the Silver Screen, and in honor of TCM's month of Lauren Bacall, we're going back to 1980 to view the world of Humphrey Bogart as depicted by the makers of television with the biopic Bogie . I have to say that I didn't find this terrible or even bad. It's a far cry from Goodbye, Norma Jean or White Hot . I also found it accurate and touching in certain sequences and it wasn't intent on delving into the psychological reasoning for Bogie's greatness like last week's James Dean . Sadly it not only avoids psychology it doesn't really delve into anything of merit. If you want a strong Cliff Notes editions of Bogart's life then you can't do any worse than Bogie (if you hate reading actually biographies this will do) as it's a cut and dry account of Bogart's personal life, specifically his two marriages and his eventual death. It's not great but I felt compelled watching it and wasn't tearing my hair out, a first in a long time.

Humphrey Bogart (Kevin O'Connor) rises to fame after refusing to play the heavy in movies. Along the way he finds himself embroiled in a dark relationship with the alcoholic Mayo Methot (Ann Wedgeworth) before finding his soul mate in the sultry Lauren Bacall (Kathryn Harrold).

I applaud this film for being honest about the fact it's a "dramatization." Unlike other films in this column it never purports to be the "true story" or a similar phrase to present a lurid depiction of Bogart. In fact the opening credits show it's based on a book, Bogie written by Joe Hyams. I can't say anything towards Hyams book as I've never read it but in watching these movies so far I've only seen one other film mention source material (that was White Hot: The Thelma Todd Story ). The lack of any lurid stories to tell is another refreshing element as there's never a need to prove anything or delve into the psychological reasoning behind Bogie's greatness. Sure there's a few instances towards the third act where other characters mention Bogie marrying older women because he hated his mother. Or Bogart himself saying he can't tell his kids he loves them

because his parents never did, but these are few and far between and are never delved into or given the focus of saying “this is the reason for...” like James Dean did. We also have some heavy-hitters behind the scenes. Director Vincent Sherman directed the films Mr. Skeffington with Bette Davis and The Adventures of Don Juan. Screenwriter Daniel Taradash wrote the screenplays for Picnic, From Here to Eternity, and Bell, Book and Candle. Sad that the script is the main failing of this film.

That lack of anything deeper does mark Bogie as a shallow biopic afraid to deviate from the path set out to show us why Bogie was such a dynamic actor. The film has a solid point A to B narrative that feels incredibly rushed considering it’s a 90 minute film. The movie opens never establishing a particular time but briefly saying Bogart was married to a woman named Mary and was a struggling actor. Poor Mary is given only one scene before she’s punted from the story. From there the film races to introduce Mayo Methot (we’ll get to her in a second) then into the films themselves. The only way to mark the passage of time are stock photos of actor Kevin O’Connor in generic costumes, that Bogart might have worn in a certain film, with the title of the film and the year. Not only does it point out how bland O’Connor is in the role, he’s not even worth depicting filming these movies, but the movie literally glosses over Casablanca with a simple picture of Bogie dressed in a suit with “As Time Goes By” plays. I know this is a 90 minute movie and you want to focus on his personal life but really, ignore the film that made him a legend?

The only element of Bogart’s life, not related to his relationships, that’s discussed during the runtime is the first act’s focus on how Bogart refused to be typecast as a gangster. It’s an element to Bogart as an actor that’s important as he didn’t have the conventional good looks of a “Robert Taylor or a Tyrone Power” as he’s told in the biopic. Yet Bogart transcended and proved the studios wrong which could have been a strong element to focus on throughout the story. Instead Bogart’s acting career grinds to a halt in the film after he marries Lauren Bacall making those stock cards sail through the screen to make time passing. In terms of accuracy I didn’t question any scenes for their authenticity since, even though nothing outside his personal life is focused on, almost everything in Bogart’s life is mentioned including him and Bacall descending on Washington “to raise hell” with HUAC.

I originally came down hard on Kevin O’Connor as Bogart but as the film progressed I found him growing on me. I know no one will ever spot-on look like Marilyn Monroe or Humphrey Bogart but this film presents a clear case of how an actor, who might not look like the star in question, can make a role their own. To reiterate: Kevin O’Connor doesn’t look like Bogart 100% but he’s a damn good choice for 1980. He has the hair, the eyes, and he tries his damndest with the voice (that numerous directors say in the first act is so distinctive) but that’s the one failing of his performance. From far away he really sells himself as the character. It does take a painful first act to truly enjoy O’Connor as he sounds perpetually drunk in the first half but that disappears. The film doesn’t present Bogart as a bad man, he’s extremely loyal and returns to Mayo at one point to help her get over her alcoholism.

O’Connor has to receive the utmost praise for his relationships with his co-stars. He has strong chemistry with both Ann Wedgeworth and Kathryn Harrold. In his relationship with Mayo the movie discusses the “Battling Bogart’s” and the various reasons for why their marriage failed. These are two people who are hot-headed to the core with them battling, complete with bottles, guns, and knives, and then laughing about their inability to understand why their fighting. The laughter soon turns sour as Mayo becomes increasingly jealous of Bogart’s success and becoming a bigger and bigger drunk. O’Connor and Harrold are also fairly adorable with each other, having a sweet scene where they argue over the need for a larger kitchen. The Bogart/Bacall romance is where the film’s heart truly lies and its small scenes like this that showcase not only the talent of O’Connor but why the relationship between Bogart and Bacall was so special. The last twenty minutes of Bogie focus on Bogart’s decline in health and death. It’s an element I wish the film hadn’t rushed as literally it comes down to the final two minutes and ends. There’s several scenes of O’Connor as Bogart bonding with the child stars playing Steven and Leslie Bogart. Little Leslie is actually played by a tiny Drew Barrymore! The scenes are truly touching, especially due to the facial expressions of O’Connor. The final minutes present a stark and sad portrait of a man seeing his life come to a close and his final moments of the film, sailing with Steven, is a touching way to end the film. . .sadly I wished it didn’t end with a tacked-on eulogy about Bogart’s films being timeless considering the movie ignored 98% of his film output.

We have to discuss our leading ladies, one who is downright awful and the other not being able to live up to her legendary counterpart. Ann Wedgeworth as Mayo Methot has two modes: over-the-top and hysterical, both of which annoy equally. Her cadence and speech take some getting used to as she talks like a Southern fried sorority girl (and considering Methot was such a bit actor I can’t prove whether any of her performance or look is accurate). Wedgeworth is just annoying, literally shrieking every line! By the time she actually stabs Bogart in the back (which is a true story) I was hoping someone would throw her overboard. I can honestly understand, if this biopic is right, why Bogart wanted a divorce so bad. On the other side is Kathryn Harrold as Lauren “Betty” Bacall! Harrold already has big shoes playing my favorite actress and I have to say she’s purely “meh.” She doesn’t look like Bacall at all and in the scenes of her reading the script for To Have and Have Not she proves how inept she is at understanding what made Bacall so awesome. Keep in mind, Bogart and Bacall had to be separated after filming because their sexual chemistry was so intense. When Harrold as Bacall reads the script, including the legendary “you know how to whistle line,” she plays the character coy with an “aw shucks” attitude. Bacall was confident, not a naïve girl! Harrold does turn on the charm by the end when she tells a girl flirting with Bogie where to go, but that’s not enough to make her anything more than a shadow for O’Connor as Bogie to talk at.

Other celebrity appearances include actors playing Leslie Howard and Peter Lorre. Howard I was shocked to find out was in a scene because the actor was so unremarkable and looked nothing like Howard. Mind you I already find Leslie Howard to be unremarkable but if someone hadn’t said in the movie that was him, I’d have assumed he was an extra lucky enough to get a line. The actor playing Peter Lorre is as good as we’ll get but again, his character is so minor he’s not needed.

The actors work with what they have and like with James Dean the film is far too short to have an impact. It never goes beyond saying “Bogart had a career and got married” which is a refreshing break from the other lurid stories but leaves the overall film dry. Kevin O’Connor is good but he’s surrounded by actors who don’t seem to understand their roles like Wedgeworth and Harrold. The life of Bogart is a complex one and this biopic is far better than it has any right to be. Right now it stands as a good one, worth watching (and you can via Netflix Watch Instantly). You could do worse than this (I again refer to Goodbye, Norma Jean!).

Grade : C.

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