

1-1-2007

***Florida on Film: The Essential Guide to Sunshine State Cinema & Locations* by Susan Doll and David Morrow**

Robert E. Snyder  
*University of South Florida*

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**Recommended Citation**

Snyder, Robert E. (2007) "*Florida on Film: The Essential Guide to Sunshine State Cinema & Locations* by Susan Doll and David Morrow," *Tampa Bay History*. Vol. 21 : Iss. 1 , Article 10.  
Available at: <https://scholarcommons.usf.edu/tampabayhistory/vol21/iss1/10>

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place. Come on down and help us build it out,” Belleville notes, characterizing it as “delusional and vaguely hallucinogenic” (37).

In his ruminations, Belleville tells the story of the geological formation of the land, describes the long-disappeared native Indians who once populated the area, and recounts how early white entrepreneurs brought big schemes and created an agricultural boom that has since given way to bedroom communities and strip malls. Belleville shows that sprawl creates hidden problems and costs for everyone. State attempts to manage growth are laudable, but have been manipulated by politicians who didn’t see the forest for the trees.

When things get bad enough, this modern-day Thoreau escapes to nearby state forests, preserves, and rivers for long hikes and kayak paddles in relatively untouched habitat. He finds that there is still much to discover in the 25 percent of land that has been preserved by the state, including endangered species, rare plants, and that elusive peace of mind. When the sound of wind reverberates through an untouched cypress-lined lake, Belleville finds that his “hope for wild Florida places . . . is rekindled once again” (113).

In this book of love and loss, Belleville makes the subject of sprawl, long detailed by journalists and historians, a personal story of loss and a cautionary tale for anyone living in the state.

LESLIE KEMP POOLE  
Rollins College

*Florida on Film: The Essential Guide to Sunshine State Cinema & Locations.* By Susan Doll and David Morrow. (Gainesville: University Press of Florida, 2007. xiv, 394 pp. Acknowledgments, introduction, B&W photographs, illustrations, notes, bibliography, index. \$19.95 paper).

“Florida on Film” is the title of a college course I have taught for fifteen years, and I look forward to literature on the subject. In 1983, Richard Nelson opened the scholarly gates with his two-volume study *Florida and the American Motion Picture Industry, 1898-1980*. Nelson examined chronologically the entrepreneurs, studios, stars, and films through historical and mass communications perspectives from the first newsreels to the rise of television in the post–World War II era. In 1992, James Ponti helped promote the study of cinema and the rise of the industry in Orlando with *Hollywood East: Florida’s Fabulous Flicks*. Ponti applied the knowledge and training he received at the University of Southern California’s film school in witty and sharp synopses of a number of films.

Susan Doll, a professor of film at Oakton Community College, and David Morrow, an editor of reference works, draw on both of these approaches. They divide

their study into nine chapters: Silent Florida; The Golden Age; Florida Noir; Starring Miami; Florida Bust; Flori-Drama; Fun in the Sun; Florida as Paradise; and Florida Façade. Each chapter starts with an essay placing the time period and genre into context. Next, the authors provide a tight interpretation of more than eighty films. “Selection was based on how well the films fit into the central topic of each chapter and on what unique characteristics they could add to the coverage of Florida. Care was taken to ensure that all regions of the state would be represented. Special attention was paid to people with a direct connection to Florida filmmaking, such as Burt Reynolds, Ricou Browning, and Victor Nunez” (xiv). The coverage is wide: *The Idol Dancer*, *Key Largo*, *Cape Fear*, *Scarface*, *Rosewood*, *Where the Boys Are*, *Parenthood*. And finally, Doll and Marrow offer a quick tour of the places the films were either shot at or about: Cypress Gardens, St. Petersburg, Tarpon Springs, the Everglades, the Keys, Panama City Beach. The research is broad-based: biographies, autobiographies, histories, professional journals—but no studio archives, unless accessible on a Web site.

The films addressed comprise a selective, rather than comprehensive, list. There will be some complaints on the selections. How could *The Yearling*, or the pilot for *Miami Vice*, be left out? But choices had to be made. The content of each chapter varies according to the technological advances, complexity of texts, stars’ and studios’ significance, and contributions to culture. *Beneath the Twelve Mile Reef*, for example, focuses more on Hollywood’s responses to the challenge posed by television (that is, 3-D, spectaculars, widescreens, behind-the-scenes visits) than on the texts of the film. There are times when the analysis comes up short. How could *Cross Creek* be discussed without reference to the misinformation on Marjorie Kinnan Rawlings’s life and career that the biopic conveyed and ingrained in the public mind? Her first marriage, relocation to Florida, drinking habit, relationship with her editor, Maxwell Perkins, have all been messed up. A chapter titled “Florida Bust” will educate and entertain most readers with its accounts of movies that bombed: *Blood Feast*, *The Cape Canaveral Monsters*, *The Fat Spy*, *Health*, and *Jaws 3-D* among others. The authors observe that “cost and artistic accomplishment is not necessarily related” (160). Poor quality, timing, sequels, studio politics, vanity projects, limited release, and finishing a contract can be contributing factors.

When all is said and done, *Florida on Film* is an insightful and informative reference guide that advances our understanding of the art and craft of cinema, of the movie industry, of the role the Sunshine State played in film aesthetics, and how the study of cinema should be approached.

ROBERT E. SNYDER

University of South Florida, Tampa