

Clara Bow Runnin Wild David Stenn

A fascinating history of motion pictures through the lens of the Academy Awards, Best Pick provides a decade-by-decade look at the Oscars by examining the Best Picture winners, highest-grossing films, and biggest misses alongside a discussion of the trends, innovations, and stories that defined the decade.

Kay Francis came of age in the Roaring Twenties and relished the era's hedonistic pursuits. Her career as an actress was launched at the same time, and before her death in 1968, she had appeared on many theater stages, in more than 60 films, on radio, in USO tours, as a model, and on television. The tall, stylish actress had a husky voice and dark beauty that was striking on film. Despite her financial success, relaxed morals, and life as a socialite, the millionaire actress shunned luxuries such as limousines and sprawling estates popular among Hollywood elite. The actress, who insisted she wanted to be forgotten, left behind scrapbooks, boxes of memorabilia and detailed diaries. These rich resources help provide an exhaustive look at the life of one of Hollywood's most intriguing early stars. Francis' biography is the heart of this book, beginning with her family background and her upbringing by a vaudevillian actress mother. The story of her extensive career and never-ending romantic pursuits is peppered with comments from the media and her own diaries, and supplemented with ample photographs. A chronology gives dates of theater openings, film releases, marriages, television and radio appearances, births and deaths. A filmography includes complete cast and credit lists.

That mysterious characteristic "It"--"the easily perceived but hard-to-define quality possessed by abnormally interesting people"--Roach traces the origins of "It" back to the period following the Restoration, persuasively linking the sex appeal of today's celebrity figures with the attraction of those who lived centuries before. The book includes guest appearances by King Charles II, Samuel Pepys, Flo Ziegfeld, Johnny Depp, Elinor Glyn, Clara Bow, the Second Duke of Buckingham, John Dryden, Michael Jackson, and Lady Diana, among others.--Publisher's description.

During the heyday of Hollywood's studio system, stars were carefully cultivated and promoted, but at the price of their independence. This familiar narrative of Hollywood stardom receives a long-overdue shakeup in Emily Carman's new book. Far from passive victims of coercive seven-year contracts, a number of classic Hollywood's best-known actresses worked on a freelance basis within the restrictive studio system. In leveraging their stardom to play an active role in shaping their careers, female stars including Irene Dunne, Janet Gaynor, Miriam Hopkins, Carole Lombard, and Barbara Stanwyck challenged Hollywood's patriarchal structure. Through extensive, original archival research, *Independent Stardom* uncovers this hidden history of women's labor and celebrity in studio-era Hollywood. Carman weaves a compelling narrative that reveals the risks these women took in deciding to work autonomously. Additionally, she looks at actresses of color, such as Anna May Wong and Lupe Vélez, whose careers suffered from the enforced independence that resulted from being denied long-term studio contracts. Tracing the freelance phenomenon among American motion picture talent in the 1930s, *Independent Stardom* rethinks standard histories of Hollywood to recognize female stars as creative artists, sophisticated businesswomen, and active players in the then (as now) male-dominated film industry.

Aggressive product placement and retail tie-ins are as much a part of moviemaking today as high-concept scripts and computer-generated special effects, but this phenomenon is hardly recent. Since the silent era, Hollywood studios have proved remarkably adept at advertising both their own products and a bewildering variety of consumer commodities, successfully promoting the idea of consumption itself. *Hollywood Goes Shopping* brings together leading film studies scholars to explore the complex and sometimes contradictory relationship between American cinema and consumer culture, providing an innovative reading of both film history and the evolution of consumerism in the twentieth century.

Dr. David Soren examines Art, Popular Culture and the Classical Ideal in the 1930s in this beautifully illustrated book. The book takes an in-depth look at *Roman Scandals* and *Christopher Strong* and, as an added bonus Dr. Soren received permission to publish the unfinished autobiography of pioneering female filmmaker Dorothy Arzner. The 1930s were a time of contrasts. At a time when Americans had less money than at any time in their history, most movies revealed the obsession of the American people with elegance, wealth and beautiful people, so that an alien from Mars seeing most of these films would imagine that the society that had made them was entirely wealthy and not in the depths of the Depression. The 1930s was also an era of innovation in technology and design, when form began to follow function and everything streamlined, curvy and blonde was "in." Anyone unfamiliar with the 1930s can nonetheless instantly recognize that the hairstyles, costumes and sets have a particular look to them. The 1930s were tragic, elegant, fascinating and fun. Enjoy discovering them a posteriori through the magic of the movies and the crutch of this book.

The first and only book to take readers fully into the bizarre universe of the stand-up comic, from its earliest origins in the antics of Milton Berle and Sid Caesar to today's hottest acts.

In the 1934 classic *It Happened One Night*, heiress Claudette Colbert races away from the altar and a conventional marriage and throws herself into a wisecracking rough-and-tumble affair with Clark Gable. The new brand of movies following in the wake of Capra's kooky masterpiece-and the women starring in them-are the focus of Kendall's *The Runaway Bride*, a look at the films that mirrored the climate of the Great Depression while at the same time helping Americans get through it. Kendall details the collaborations between the romantic comedy directors and the female stars, showing how such films as *Alice Adams* (with Katherine Hepburn), *Swing Time* (where Ginger Rogers enjoys "A Fine Romance" with Fred Astaire), *The Awful Truth* (with Irene Dunne), and *The Lady Eve* (wherein Barbara Stanwyck's shapely leg repeatedly trips naïve millionaire Henry Fonda) came to be, and what they said about the 1930s. Written with erudition and enthusiasm, *The Runaway Bride* is a trip through some of Hollywood's most memorable moments, and a key to the national issues of an era as revealed in its films.

When movie lovers speak of the "Lubitsch touch," they refer to a singular sense of style and taste, humor and humanity, that suffused the films of one of Hollywood's greatest directors. In this first ever full-length biography of Ernst Lubitsch, Scott Eyman takes readers behind the scenes of such classic films as *Trouble in Paradise* (1932), *The Merry Widow* (1934), *Bluebeard's Eighth Wife* (1938), *Ninotchka* (1939), *The Shop around the Corner* (1940), *To Be or Not to Be* (1942), and *Heaven Can Wait* (1943), which together constitute one of the most important and influential bodies of work in Hollywood. Eyman examines both the films Lubitsch

crafted and the life he lived—his great successes and his overwhelming anxieties—to create an indelible portrait of Hollywood's Golden Age and one of its most respected artists.

Reveals the complex man behind the famous movie actor, exploring among other things Cooper's long friendship with Ernest Hemingway and his involvement with the House Un-American Activities Committee.

Presents biographical profiles of 150 American women of achievement in the field of performing arts, including birth and death dates, major accomplishments, and historical influence.

Funny girls, those comediennes from the silent movies, knew shtick from slapstick. Mabel Normand, Marie Dressler, Bebe Daniels, Dorothy Gish, Constance Talmadge, Marion Davies, and Colleen Moore brought riotous laughter to millions around the world, yet their hilarity may seem hidden to those only familiar with Charlie Chaplin, Buster Keaton, Laurel and Hardy, and Harold Lloyd. Discover the women of wit, from the supporting players to the stars. Author Steve Massa covers their contributions to comedy with in-depth analyses of the most hilarious heroines of humor, followed by 459 biographies of other droll divas from the famous to the forgotten. Illustrated with 440 rare movie scene shots, formal portraits, candid behind the scenes photos, film frame enlargements, trade magazine advertisements, lobby cards, stage photographs, artist's renderings and caricatures, and casting guide entries. Bibliography, and an Index. About the author: Steve Massa is the author of *Lame Brains and Lunatics: The Good, The Bad, and The Forgotten of Silent Comedy* and *Marcel Perez: The International Mirth-Maker*. He has organized and curated comedy film programs for the Museum of Modern Art, The Library of Congress, The Museum of the Moving Image, The Smithsonian Institution, and The Pordenone Silent Film Festival. "Steve Massa wrote a 600-page book documenting the funny women beloved by the audiences of their day, but have been "overshadowed by the boy's club," to quote the author. *Slapstick Divas: The Women of Silent Comedy* features extensive biographies of such legends as Mabel Normand, Pearl White, Billie Rhodes, Ruth Stonehouse, Marie Dressler, Betty Browne, Merta Sterling, Vera Steadman, Jobyna Ralston, Anita Garvin and many others. The author presents their stories both academically and through enjoyable prose, with the closing fourth of the book serving as an encyclopedia. Where many books about silent slapstick focus on 101 for the beginner, this book serves as *Silent Slapstick 102*. Some of these "Divas" were completely new to me and caused me to pull out a few of the silent slapstick DVDs from my shelf to view. Sprinkled with photographs and vintage advertisements, this is an essential book for those who thought they knew more about silent slapstick than the average fanatic." - Martin Grams, Jr.

Who are the girls that helped build America? Conventional history books shed little light on the influence and impact of girls' contributions to society and culture. This oversight is challenged by Girl Museum and their team, who give voices to the most neglected, yet profoundly impactful, historical narratives of American history: young girls. *Exploring American Girls' History through 50 Historic Treasures* showcases girls and their experiences through the lens of place and material culture. Discover how the objects and sites that girls left behind tell stories about America that you have never heard before. Readers will journey from the first peoples who called the continent home, to 21st century struggles for civil rights, becoming immersed in stories that show how the local impacts the global and vice versa, as told by the girls who built America. Their stories, dreams, struggles, and triumphs are the centerpiece of the nation's story as never before, helping to define both the struggle and meaning of being "American." This full-color book is a must-read for those who yearn for more balanced representation in historic narratives, as well as an inspiration to young people, showing them that everyone makes history. It includes color photographs of all the treasured objects explored.

Whether known as "The Entertainment Capital of the World" or Sin City, Glitter Gulch or even

"Lost Wages" Nevada, the dazzling city of Las Vegas has undergone incredible transformation- from ancient watering hole to Mormon fort, from whistle stop to mob-run profit center-to become the fastest-growing urban community in the nation. Home to nearly 1.5 million residents, a melting pot of races and cultures, this great metropolis boasts a thrilling history of vices and virtues but, above all, a steadfast and uncompromising spirit.

Topics include: Clara Bow, Rudolph Valentino, Hollywood in the 1920s.

The first ever overview of women's contributions to the dawn of cinema looking at a variety of roles from writers and directors to film editors and critics. Why have women such as Alice Guy-Blache, the creator of narrative cinema, been written out of film history? Why have so many women working behind the scenes in film been rendered invisible and silent for so long? *Silent Women*, pioneers of cinema explores the incredible contribution of women at the dawn of cinema when, surprisingly, more women were employed across the board in the film industry than they are now. It also looks at how women helped to shape the content, style of acting and development of the movie business in their roles as actors, writers, editors, cinematographers, directors and producers. In addition, we describe how women engaged with and influenced the development of cinema in their roles as audience, critics, fans, reviewers, journalists and the arbiters of morality in films. And finally, we ask when the current discrimination and male domination of the industry will give way to allow more women access to the top jobs. In addition to its historical focus on women working in film during the silent film era, the term silent also refers to the silencing and eradication of the enormous contribution that women have made to the development of the motion picture industry. "The surprise of the essays collected here is their sheer volume in every corner of a business apparently better able to accommodate female talent than than now.." Danny Leigh, *Financial Times*, July 2016 " It's a fascinating journey into the untold history of a largely lost era of film.." Greg Jameson, *Entertainment Focus*, March 2016 "This book shows how women's voices were heard and helped create the golden age of silent cinema, how those voices were almost eradicated by the male-dominated film industry, and perhaps points the way to an all-inclusive future for global cinema.." Paul Duncan, *Film Historian* "Inspirational and informative, *Silent Women* will challenge many people's ideas about the beginnings of film history. This fascinating book roams widely across the era and the diverse achievements and voices of women in the film industry. These are the stories of pioneers, trailblazers and collaborators - hugely enjoyable to read and vitally important to publish." Pamela Hutchinson, *Silent London* "Every page begs the question - how on earth did these amazing women vanish from history in the first place? I defy anyone interested in cinema history not to find this valuable compendium a must-read. It's also a call to arms for more research into women's contribution and an affirmation of just how rewarding the detective work can be." Laraine Porter, Co-Artistic Director of British Silent Film Festival "An authoritative and illuminating work, it also lends a pervasive voice to the argument that discrimination and not talent is the barrier to so few women occupying the most prominent roles within the industry." Jason Wood, Author and Visiting Professor at MMU "I was amazed to discover just how crucially they were involved from not just in front of the camera but in producing, directing, editing and much, much more. An essential read." Neil McGlone. *The Criterion Collection*

A vivid, engaging account of the artists and artworks that sought to make sense of America's first total war, *Grand Illusions* takes readers on a compelling journey through the major historical events leading up to and beyond US involvement in WWI to discover the vast and pervasive influence of the conflict on American visual culture. David M. Lubin presents a highly original examination of the era's fine arts and entertainment to show how they ranged from patriotic idealism to profound disillusionment. In stylishly written chapters, Lubin assesses the war's

impact on two dozen painters, designers, photographers, and filmmakers from 1914 to 1933. He considers well-known figures such as Marcel Duchamp, John Singer Sargent, D. W. Griffith, and the African American outsider artist Horace Pippin while resurrecting forgotten artists such as the mask-maker Anna Coleman Ladd, the sculptor Gertrude Vanderbilt Whitney, and the combat artist Claggett Wilson. The book is liberally furnished with illustrations from epoch-defining posters, paintings, photographs, and films. Armed with rich cultural-historical details and an interdisciplinary narrative approach, David Lubin creatively upends traditional understandings of the Great War's effects on the visual arts in America.

This compilation from *Film Culture* magazine—the pioneering periodical in avant-garde film commentary—includes contributors like Charles Boultenhouse, Erich von Stroheim, Michael McClure, Stan Brakhage, Annette Michelson, Arthur Miller, Dylan Thomas, Andrew Sarris, Rudolph Arnheim, Jonas Mekas, and Parker Tyler. This collection covers a range of topics in twentieth century cinema, from the Auteur Theory to the commercial cinema, from Orson Welles to Kenneth Anger.

"Clark Gable is a man de-classed. You can't guess in any way where he came from or what he was." Frank Taylor, producer of Gable's last film, *The Misfits* (1961), said this of the man who, to many people, will forever be Southern gentleman Rhett Butler of *Gone with the Wind*. This work tells Gable's life story, from his birth in 1901 in Cadiz, Ohio, to his death in 1960 in Hollywood. It chronicles his stage career, and of course gives information on every one of his films. His family background, his development as a person, the many romances including five marriages, and his relationships with friends and co-workers are all explored in detail. The sources used and the bibliography are fully annotated. From 1905 to the crash of 1929, Sam Shubert (1874-1905) and his brothers Lee (1874-1953) and J. J. (1878-1963), despite poor beginnings and near-illiteracy, created a theater monopoly unrivaled in history. Their ruthless business tactics and showmanship made 42nd Street the heart of American popular theater and won them the most sought-after stars of the day, including Al Jolson, Carmen Miranda, Eddie Cantor, Fanny Brice, Mae West, and Fred Astaire.

-*Between the Covers, A Revue of Books Related to Will Rogers*- is a bibliography of more than one thousand Rogers-related books including a summary and/or description of each book. This compilation covers works by Rogers, anthologies of articles about him, books concerning other individuals but which mention him, reference works, and even books on cooking and art. Users of this comprehensive work can turn to sections focused on the several identifications of the man: Native American, radio commentator, film actor, writer, aviation enthusiast, public speaker, stage performer, humorist, and philosopher.

"This biography details Fischer's life and career, examining not only her work in front of the camera but also the broader issues which informed her personal and professional decisions. It follows her sometimes difficult marriage to fellow

performer Harry Pollard and examines her work with Pollard Picture Plays, a production company founded by the couple"--Provided by publisher.

MAKING AMERICA: A HISTORY OF THE UNITED STATES, BRIEF SIXTH EDITION, presents history as a dynamic process shaped by human expectations, difficult choices, and often the surprising consequences. With this focus on history as a process, MAKING AMERICA encourages readers to think historically and to develop into citizens who value the past. The clear chronology, straightforward narrative, and strong thematic structure emphasize communication over intimidation and appeal to readers of varied learning levels. The Brief Sixth Edition retains a hallmark feature of the MAKING AMERICA program: pedagogical tools that allow readers to master complex material and enable them to develop analytical skills. Every chapter has chapter outlines, chronologies, focus questions, and on-page glossaries (defining both key terms and general vocabulary) to provide guidance throughout the text; the open, inviting design allows readers to access and use pedagogy to improve learning. A wealth of images throughout provides a visual connection to the past, with captions that help readers analyze the subject of the painting, photograph, or artifact from an historical point of view. Investigating America gets to the heart of learning history: reading and analyzing primary sources. A new feature, In The Wider World introduces a global perspective for each chapter. In addition, a new map program provides clear, visually engaging maps with globe insets to put the map in a global context. Available in the following split options: MAKING AMERICA, Brief Sixth Edition Complete, Volume 1: To 1877, and Volume 2: Since 1865. Available with InfoTrac Student Collections <http://gocengage.com/infotrac>. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Focusing on stardom during the 1920s, this title reveals strong connections & dissonances in matters of storytelling & performance that can be traced both backwards & forwards, from the silent era to the emergence of sound.

Robert Clary (born Robert Max Widerman in Paris in 1926) is best known for his portrayal of the spirited Corporal Louis Lebeau on the popular television series Hogan's Heroes (on the air from 1965 to 1971 and widely syndicated around the globe). But it is Clary's experiences as a Jew during the Holocaust that infuse his compelling memoir with an honest recognition of life's often horrific reality, a recognition that counters his glittering five-decade career as an actor, singer, and artist and distinguishes this book from those by other entertainers. Clary describes his childhood in Paris, the German occupation in 1940, and his deportation in 1942 at the age of sixteen to the infamous transit camp Drancy. He recounts his nightmarish, two-and-a-half-year incarceration in Nazi concentration camps like Ottmuth, Blechhammer, Gross-Rosen, and Buchenwald. In April 1945, the Allies liberated Clary and other inmates. But the news that his parents, two sisters, two half-sisters, and two nephews had not survived the Nazis' genocidal campaign against the Jews reduced his joy to grief. After the war, Clary made his way to the United States and, against great odds, achieved fame on Broadway and in Hollywood. From the Holocaust to Hogan's Heroes is Robert Clary's extraordinary account of his remarkable life both as a survivor and as an entertainer. Once read, it will not be forgotten.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

In *Reconstructing American Historical Cinema: From Cimarron to Citizen Kane*, J. E. Smyth dramatically departs from the traditional understanding of the relationship between film and history. By looking at production records, scripts, and contemporary reviews, Smyth argues that certain classical Hollywood filmmakers were actively engaged in a self-conscious and often critical filmic writing of national history. Her volume is a major reassessment of American historiography and cinematic historians from the advent of sound to the beginning of wartime film production in 1942. Focusing on key films such as *Cimarron* (1931), *The Public Enemy* (1931), *Scarface* (1932), *Ramona* (1936), *A Star Is Born* (1937), *Jezebel* (1938), *Young Mr. Lincoln* (1939), *Gone with the Wind* (1939), *Stagecoach* (1939), and *Citizen Kane* (1941), Smyth explores historical cinema's connections to popular and academic historiography, historical fiction, and journalism, providing a rich context for the industry's commitment to American history. Rather than emphasizing the divide between American historical cinema and historical writing, Smyth explores the continuities between Hollywood films and history written during the first four decades of the twentieth century, from Carl Becker's famous "Everyman His Own Historian" to Howard Hughes's *Scarface* to Margaret Mitchell and David O. Selznick's *Gone with the Wind*. Hollywood's popular and often controversial cycle of historical films from 1931 to 1942 confronted issues as diverse as frontier racism and women's experiences in the nineteenth-century South, the decline of American society following the First World War, the rise of Al Capone, and the tragic history of Hollywood's silent era. Looking at rarely discussed archival material, Smyth focuses on classical Hollywood filmmakers' adaptation and scripting of traditional historical discourse and their critical revision of nineteenth- and twentieth-century American history. *Reconstructing American Historical Cinema* uncovers Hollywood's diverse and conflicted attitudes toward American history. This text is a fundamental challenge the prevailing scholarship in film, history, and cultural studies.

Some people claim that audiences go to the movies for the genre. Others say they go for the director. But most really go to see their favorite actors and actresses. This book explores the work of many of classic Hollywood's influential stars, such as James Cagney, Bette Davis, Cary Grant and Katharine Hepburn. These so-called "pre-Brando" entertainers, often dismissed as old fashioned, were part of an explosion of talent that ran from the late 1920s through the early 1950s. The author analyzes their compelling styles and their ability to capture audiences.

This film reference covers 646 silent motion pictures, starting with Eadweard Muybridge's initial motion photography experiments in 1877 and even including *The Taxi Dancer* (1996). Among the genres included are classics, dramas, Westerns, light comedies, documentaries and even poorly produced early pornography. Masterpieces such as *Joan the Woman* (1916), *Intolerance* (1916) and *Faust* (1926) can be found, as well as rare titles that have not received critical attention since their original releases. Each entry provides the most complete credits possible, a full description, critical commentary, and an evaluation of the film's unique place in motion picture history. Birth dates, death dates, and other facts are provided for the directors and players where available, with a selection of photographs of those individuals. The work is thoroughly indexed.

Traces the evolution of American popular culture over the past two centuries. In a lengthy chronology of landmark events, and ten chapters, each revolving around the lives of two individuals who are in some way emblematic of their times, this provides a window on the

social, economic, and political history of US democracy from the antebellum period to the present.

Presents a collection of essays describing the history, portrayals, and current trends of racially mixed people in motion pictures.

Silent screen goddess Clara Bow was the embodiment of the Roaring Twenties, Hollywood's first sex symbol and a natural talent with an independent heart.

Eddie Mannix and Howard Strickling are virtually unknown outside of Hollywood and little-remembered even there, but as General Manager and Head of Publicity for Metro-Goldwyn-Mayer Studios, they lorded over all the stars in Hollywood's golden age from the 1920s through the 1940s--including legends like Garbo, Dietrich, Gable and Garland. When MGM stars found themselves in trouble, it was Eddie and Howard who took care of them--solved their problems, hid their crimes, and kept their secrets. They were "the Fixers." At a time when image meant everything and the stars were worth millions to the studios that owned them, Mannix and Strickling were the most important men at MGM. Through a complex web of contacts in every arena, from reporters and doctors to corrupt police and district attorneys, they covered up some of the most notorious crimes and scandals in Hollywood history, keeping stars out of jail and, more importantly, their names out of the papers. They handled problems as diverse as the murder of Paul Bern (husband of MGM's biggest star, Jean Harlow), the studio-directed drug addictions of Judy Garland, the murder of Ted Healy (creator of The Three Stooges) at the hands of Wallace Beery, and arranging for an unmarried Loretta Young to adopt her own child--a child fathered by a married Clark Gable. Through exhaustive research and interviews with contemporaries, this is the never-before-told story of Eddie Mannix and Howard Strickling. The dual biography describes how a mob-related New Jersey laborer and the quiet son of a grocer became the most powerful men at the biggest studio in the world.

Discover An Amazing Travelogue!!! The author of the travelogue, ?Jackie Beyond the Myth of Camelot ? is also the writer/producer of the PBS feature documentary ?Jackie Behind the Myth ?. The travels of Jacqueline Kennedy Onassis are extraordinary as she immerses herself as a celebrated first lady into the cultures of foreign countries then privately as a literary editor. Her love of French culture, inspires journeys to Versailles where she commissioned the famous photography journal "Unseen Versailles." In South America, she spoke Spanish and created unique White House performances for Pablo Casals and the Bossa Nova. Jackie traveled to Egypt, India, Prague, Russia and China. Her extraordinary fascination with foreign cultures inspired many literary projects from biographies of Russia ?s Tsar Nicholas to a history of India ?s holistic medical tradition Ayurveda in "The Garden of Life." After Jackie transformed the White House into a magnificent stage for the performing arts she created a distinguished list of literary works by Andre Previn, Judith Jamison, George Plimpton, Louis Auchincloss, and dozens of other leaders in the arts. Many times Jackie would commissioned memoirs, provocative histories, and her deep knowledge of the performing arts was the inspiration for many of her books. The travelogue also explores her adventurous journeys to establish the International Center for Photography, save the Egyptian temples from the floods caused by the construction of the High Aswan Dam, preserve and restore Grand Central Terminal, and support Diana Vreeland ?s exhibitions at The Costume Museum. Jackie ?s career as a literary editor reveals that her greatest gift to America was a tremendous lifting of the American spirit through art,

music, culture and dance. Wall Street Journal Bookshelf December 18, 2010 Rewriting Her Legacy It's hard to imagine that there's more to say about the extraordinary life of Jacqueline Kennedy Onassis, but it turns out that there is: Two dueling books tell the story of the last third of her life spent as a literary editor in New York, with JFK and Ari just ghostly presences in the background. Eleven years prior to these books appearing on the market is K.L. Kelleher's "Jackie; Beyond the Myth of Camelot, A Passion for Artists & Authors" – insightful, well researched, written and engaging! Kelleher's book is a product of her PBS documentary, "Jackie Behind the Myth" which debuted on November 29th, 1999.

Dorothy Arzner was the exception in Hollywood film history—the one woman who succeeded as a director, in a career that spanned three decades. In Part One, Dorothy Arzner's film career—her work as a film editor to her directorial debut, to her departure from Hollywood in 1943—is documented, with particular attention to Arzner's roles as "star-maker" and "woman's director." In Part Two, Mayne analyzes a number of Arzner's films and discusses how feminist preoccupations shape them, from the women's communities central to *Dance, Girl, Dance* and *The Wild Party* to critiques of the heterosexual couple in *Christopher Strong* and *Craig's Wife*. Part Three treats Arzner's lesbianism and the role that desire between women played in her career, her life, and her films.

Assesses how America's film industry remembered World War I during the interwar period. This is the definitive account of how America's film industry remembered and reimagined World War I from the Armistice in 1918 to the outbreak of World War II in 1939. Based on detailed archival research, Michael Hammond shows how the war and the sociocultural changes it brought made their way into cinematic stories and images. He traces the development of the war's memory in films dealing with combat on the ground and in the air, the role of women behind the lines, returning veterans, and through the social problem and horror genres. Hammond first examines movies that dealt directly with the war and the men and women who experienced it. He then turns to the consequences of the war as they played out across a range of films, some only tangentially related to the conflict itself. Hammond finds that the Great War acted as a storehouse of motifs and tropes drawn upon in the service of an industry actively seeking to deliver clearly told, entertaining stories to paying audiences. Films analyzed include *The Big Parade*, *Grand Hotel*, *Hell's Angels*, *The Black Cat*, and *Wings*. Drawing on production records, set designs, personal accounts, and the advertising and reception of key films, the book offers unique insight into a cinematic remembering that was a product of the studio system as it emerged as a global entertainment industry. Michael Hammond is Associate Professor in Film History at the University of Southampton and the author several books, including *The Big Show: British Cinema Culture in the Great War, 1914–1918*.

This book offers an examination of the Roaring Twenties in the United States, focusing on the vibrant icon of the newly liberated woman—the flapper—that came to embody the Jazz Age. * Primary documents allow readers to see how contemporaries viewed flappers, follow the trial of a famous comedian charged with a horrific crime, and read what proponents of Prohibition really thought about wicked liquor * The glossary allows readers to enter into the spirit of the times, when people could express their delight using phrases such as "bee's knees," and "cat's meow"; pass along the word about

