

## **Gentlemen Prefer Blondes And But Gentlemen Marry Brunettes Penguin Twentieth Century Classics**

Q: Do Gentlemen Really Prefer Blondes? A: Marilyn Monroe, Scarlet Johansson and Gwyneth Paltrow would be happy to know that they do. During the Ice Age, when even cavemen were in short supply, the blonde woman really did get her man - simply because her light coloured hair made her stand out. Plus scientists have recently discovered that natural blondes have higher oestrogen levels. In short, golden (preferably long) hair shouts : 'I am young, sexy - and fertile' to every member of the male species within a few miles. Q: When s the best time to seduce my man? A: Your other half will definitely get more possessive and more attracted to you when you re ovulating and at your most fertile. You ll spend time on your make-up and choose next day s outfit before you go to bed. Your lips will be fuller, and your skin will be radiant because of the high levels of oestrogen being pumped through your blood. But don t get carried away by how sexy you feel. You are also more likely to be unfaithful during this period and your boyfriend is also likely to run away with another equally fertile member of the female species. Q: How do I get him to change his wild lifestyle? A: Get pregnant. Shocking but true. Fathers have lower testosterone levels than single men which means that they are more easy-going and less confrontational, they take fewer

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life threatening risks, and they are far less likely to have an affair with the leggier, skinnier blonde from the office.

\* New insights into modern consumer culture by a master critic

Drawing upon Broadway musicals ranging from Irene (1919) to Gypsy (1959), *American Cinderellas on the Broadway Musical Stage* considers how Broadway musicals from the 1920s through the 1950s adapted and transformed Perrault's fairy tale icon in order to address changing social and professional roles for American women. Drawing heavily upon historical research in American culture and gender studies, Cantu analyzes female lyricists and librettists who were significant in translating Perrault's heroine to the contexts and concerns of the American "working girl." In exploring how these and other writers (of both sexes) adapted the Cinderella myth to a twentieth-century urban landscape, this book challenges traditional assumptions about the American musical's relationship to both feminism and modernism - placing the Cinderella story into the Broadway musical canon.

As documented in her poetry and fiction, Parker's modernism moves beyond a narrow set of aesthetic principles; it carries the remnants from a collision of competing values, those of nineteenth-century sentimentalism, and twentieth-century decadence and modernism. Her works display the intense dynamic in which early twentieth-century literature and art were created."--BOOK JACKET.

This work has been selected by scholars as being culturally important and is part of the

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knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Nobel Prize winner's lyrical and disturbing portrait of love and the dark recesses of the human psyche A Penguin Classic A lone hunter accompanied only by his faithful dog, Aesop, Thomas Glahn roams Norway's northernmost wilds. Living out of a rude hut at the edge of a vast forest, Glahn pursues his solitary existence, hunting and fishing, until the strange girl Edvarda comes into his life. Sverre Lyngstad's superb translation of Hamsun's 1894 novel restores the power and virtuosity of Hamsun's original and includes an illuminating introduction and explanatory notes. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,800 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and

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disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Lorelei Lee, an attractive gold-digger of the Roaring Twenties, describes her trip to Europe, her many suitors, her brief film career, and the adventures of her best friend, Dorothy

This lively, opinionated, and playful look at the movies is a must-read for film buffs, and for anyone interested in gender, sexuality, and popular culture. One thing's for sure. After reading Flaming Classics you'll know you're definitely not in Kansas anymore. Covering the areas of bodies, brains, and behavior, this eye-opening guide reveals the genetic, hormonal, and psychological secrets behind what makes us tick sexually. Do Gentlemen Really Prefer Blondes? also provides an in-depth exploration into our sexual psyches--and fresh advice for men and women who want to discover the secrets of successful relationships.

“The Great American Novel (at last!)” by Hollywood’s first female scriptwriter, and the basis for the movie starring Marilyn Monroe (Edith Wharton). Meet 1920s flapper Lorelei Lee, aka Mabel Minnow from Little Rock, Arkansas. She has it all: a millionaire “benefactor,” a lavish lifestyle, and dazzling good looks. The problem is she may be falling in love with a man who is temporarily married—and permanently poor. Luckily, Lorelei is distracted when her current male companion sends her on an “educational”

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tour of Europe with her plucky friend Dorothy. Gaining admirers and jewelry but never losing her heart, Lorelei eventually returns to New York, where she learns she had better stick with what works: charming men into love—and out of their money. “A guilty pleasure it may be, but it is impossible to overlook the enduring influence of a tale that helped to define the jazz age. . . . Long before Helen Fielding’s *Bridget Jones*, Loos hit on a young woman’s diary as the perfect medium for satirical romance.” —The Guardian, “The 100 Best Novels” “Anita Loos has captured an extraordinary voice, and therein lies not only the novel’s charm, but also its compelling force. . . . The novel resonates today, as it did nearly a century ago.” —Chicago Tribune, “Editor’s Choice” “Loos’ satirical reflection on all her lived experiences—marriages to men who undermined her, strong friendships with glamorous actresses like Constance Talmadge, and her perpetual battle against a patriarchal world that wasn’t eager to make space for her career ambitions.” —The A. V. Club

Wicked and glamorous, Lorelei Lee is the kind of girl who always gets what she wants, and these immortal diaries tell us how she does it. Traveling through Europe with her friend Dorothy, she meets everyone from the Prince of Wales to 'Dr Froyd' and 'Sinclare Lewis'. After many outrageous adventures she returns home to marry a millionaire and become a movie star.

*Gentlemen Prefer Blondes* is a landmark satirical novel by Anita Loos. In it we follow the diary entries of Lorelei Lee a blond flapper from Little Rock complete with spelling

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and grammar errors. What follows is a delightful romp as we discover that Lorelei is anything but a dumb blonde. Her observations on life are witty, humorous, cutting, and outrageous. A classic from the Jazz Age, just as relevant today as when it was first published. Join this delightful gold digger with a heart of gold on her adventures and escapades.

Ganzseitiges Bild und Text pointieren den Gegensatz: Kriegsinvalide allein mit Prothese und gesundes Paar in Schönheit und Eleganz. Faltspuren.

A dumb blonde & a showgirl go to Paris in search of rich husbands.

Photographs from a costume shoot reflecting the 'Roaring Twenties'.

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Lorelei Lee is just a little girl from Little Rock who takes the world by storm to teach its gentlemen that "kissing your hand may make you feel very very good but a diamond and sapphire bracelet lasts forever." Anita Loos first published the diaries of the gold-digging blonde in 1925, forging a new archetype for the modern world.

This book explores one of the most popular genres in film history. Combining classic and recent articles, each section explores a central issue of the musical, including: the musical's significance as a genre; the musical's own particular representation of sexual difference; the idea of camp, both through stars such as Judy Garland and Carmen Miranda and musicals themselves; and the displacement of race in Hollywood's representations of entertainment. Each section features an editor's introduction setting

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debates in context.

*Gentlemen Prefer Blondes: The Intimate Diary of a Professional Lady* (1925) is a novel by Anita Loos. Adapted from a series of stories written for *Harper's Bazaar*, *Gentlemen Prefer Blondes* was an astounding success for Loos, who had mired for over a decade as a screenwriter in Hollywood and New York. An immediate bestseller, the novel earned praise from leading writers and critics of its time, and has been adapted several times for theater and film. Recognized as a defining text of the Jazz Age, *Gentlemen Prefer Blondes* is an absolute classic dubbed "the great American novel" by Edith Wharton. Lorelei Lee is a young flapper living a life of luxury in Manhattan. A mistress for prominent Chicago businessman Gus Eisman, who pays handsomely, Lorelei has far surpassed her roots as a young woman from Little Rock, Arkansas. Despite her talent as an actress, she finds herself held as an object by wealthy, often married men, whom she uses accordingly. Hers is a life of fine cuisine, opulent jewelry, and tickets to the best shows in town. Soon, however, she grows tired of New York, and sets off on a trip to Europe with her friend Dorothy Shaw. Away from the men who had dragged them down, the two women explore London, Paris, and Vienna, where they find new dopes to dupe with the promise of love. A caricature of the Jazz Age woman, Lorelei Lee reflects the libido and materialism of a generation caught between wars, situated in a time of exponential cultural change, yet wary of disaster's proximity. With a beautifully designed cover and professionally typeset manuscript, this edition of Anita Loos'

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Gentlemen Prefer Blondes: The Intimate Diary of a Professional Lady is a classic of American literature reimagined for modern readers.

Bild nach Zeichnung, signiert mit "V"(?)

“Kissing your hand may make you feel very very good, but a diamond and safire bracelet lasts forever.” Anita Loos first published the diaries of the gold-digging blonde Lorelei Lee in the flapper days of 1925, forging a new archetype for the modern world. Gentlemen Prefer Blondes follows Lorelei and her best friend, Dorothy, from Hollywood to Manhattan to Paris and London, pursued by eager suitors all the while. In “the Central of Europe,” with a new diamond tiara in her handbag, Lorelei meets a traveling American millionaire who just might be the one. She retires her diary, but not for long, because, as she writes in the opening pages of But Gentlemen Marry Brunettes, “it is bright ideas that keep the home fires burning, and prevent a divorce from taking all of the bloom off Romance.” For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

By addressing key issues in visual culture and the politics of representation, this book provides a reference and an analysis of the work of Orton and Pollock, internationally

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acknowledged as the leading exponents of the social history of art. When most of us hear the title *Gentlemen Prefer Blondes*, we think of Marilyn Monroe and Jane Russell's iconic film performance. Few, however, are aware that the movie was based on Anita Loos's 1925 comic novel by the same name. What does it mean, *Women Adapting* asks, to translate a Jazz Age blockbuster from book to film or stage? What adjustments are necessary and what, if anything, is lost? Bethany Wood examines three well-known stories that debuted as women's magazine serials—*Gentlemen Prefer Blondes*, Edith Wharton's *The Age of Innocence*, and Edna Ferber's *Show Boat*—and traces how each of these beloved narratives traveled across publishing, theatre, and film through adaptation. She documents the formation of adaptation systems and how they involved women's voices and labor in modern entertainment in ways that have been previously underappreciated. What emerges is a picture of a unique window of time in the early decades of the twentieth century, when women in entertainment held influential positions in production and management. These days, when filmic adaptations seem endless and perhaps even unoriginal, *Women Adapting* challenges us to rethink the popular platitude, "The book is always better than the movie."

Anita Loos first published the diaries of Lorelei Lee in the flapper days of 1925. Just a little girl from Little Rock, the gold-digging blonde took the world by storm in *Gentlemen Prefer Blondes*, retiring her diary after meeting a traveling American millionaire - but not

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for long, because, as she tells us in *But Gentlemen Marry Brunettes*, it is bright ideas that keep the home fires burning, and prevent a divorce from taking all of the bloom off Romance.

"I adored Anita, as did the entire fashion and literary world. She was four feet nine inches of lithe, slender, dramatic chic."—Carol Channing "This book celebrates a character as memorable as any Anita Loos created in her writing. She was an indomitable, wise-cracking prodigy who not only helped create Hollywood, but managed to survive it."—John Sayles "If we can't have the wonderful Anita Loos—smart, witty, literate and fun—writing today's Hollywood movies, at least we can get reacquainted with her and her work through this delightful book. Filled with previously unpublished material, it shows that while gentlemen may have preferred blondes, everyone else in town wisely preferred the irresistible Ms. Loos."—Kenneth Turan, film critic for the *Los Angeles Times* "This is a wonderful book about a talented, fascinating, and groundbreaking woman. Her life epitomizes a certain era in show business and describes a Hollywood in which few women were allowed to rise to the top. Anita Loos did and we were all the beneficiaries. I loved the book!"—Peter Duchin "Not only is it valuable to have these delightful Anita Loos pieces, but the biographical chapters are fascinating too."—Kevin Brownlow, author of *David Lean: A Biography*

As mass media burgeoned in the years between the first and second world wars, so did another phenomenon—celebrity. Beginning in Hollywood with the studio-orchestrated

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transformation of uncredited actors into brand-name stars, celebrity also spread to writers, whose personal appearances and private lives came to fascinate readers as much as their work. *Women, Celebrity, and Literary Culture between the Wars* profiles seven American, Canadian, and British women writers—Dorothy Parker, Anita Loos, Mae West, L. M. Montgomery, Margaret Kennedy, Stella Gibbons, and E. M. Delafield—who achieved literary celebrity in the 1920s and 1930s and whose work remains popular even today. Faye Hammill investigates how the fame and commercial success of these writers—as well as their gender—affected the literary reception of their work. She explores how women writers sought to fashion their own celebrity images through various kinds of public performance and how the media appropriated these writers for particular cultural discourses. She also reassesses the relationship between celebrity culture and literary culture, demonstrating how the commercial success of these writers caused literary elites to denigrate their writing as "middlebrow," despite the fact that their work often challenged middle-class ideals of marriage, home, and family and complicated class categories and lines of social discrimination. The first comparative study of North American and British literary celebrity, *Women, Celebrity, and Literary Culture between the Wars* offers a nuanced appreciation of the middlebrow in relation to modernism and popular culture.

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