
Download File PDF Complicated Women Sex And Power In Pre Code Hollywood Mick Lasalle

Right here, we have countless ebook **Complicated Women Sex And Power In Pre Code Hollywood Mick Lasalle** and collections to check out. We additionally offer variant types and afterward type of the books to browse. The welcome book, fiction, history, novel, scientific research, as well as various new sorts of books are readily easily reached here.

As this Complicated Women Sex And Power In Pre Code Hollywood Mick Lasalle, it ends in the works living thing one of the favored book Complicated Women Sex And Power In Pre Code Hollywood Mick Lasalle collections that we have. This is why you remain in the best website to see the amazing books to have.

KEY=PRE - CHERRY MASON

COMPLICATED WOMEN

SEX AND POWER IN PRE-CODE HOLLYWOOD

Macmillan *Between 1929 and 1934, women in American cinema were modern! For five short years women in American cinema were modern! They took lovers, had babies out of wedlock, got rid of cheating husbands, enjoyed their sexuality, led unapologetic careers and, in general, acted the way many think women only acted after 1968. Before then, women on screen had come in two varieties - good or bad - sweet ingenue or vamp. Then two stars came along to blast away these common stereotypes. Garbo turned the femme fatale into a woman whose capacity for love and sacrifice made all other human emotions seem pale. Meanwhile, Norma Shearer succeeded in taking the ingenue to a place she'd never been: the bedroom. Garbo and Shearer took the stereotypes and made them complicated. In the wake of these complicated women came others, a deluge of indelible stars - Constance Bennett, Ruth Chatterton, Mae Clarke, Claudette Colbert, Marlene Dietrich, Kay Francis, Ann Harding, Jean Harlow, Miriam Hopkins, Dorothy Mackaill, Barbara Stanwyck, Mae West and Loretta Young all came into their own during the pre-Code era. These women pushed the limits and shaped their images along modern lines. Then, in July 1934, the draconian Production Code became the law in Hollywood and these modern women of the screen were banished, not to be seen again until the code was repealed three decades later. Mick LaSalle, film critic for the San Francisco Chronicle, takes readers on a tour of pre-Code films and reveals how this was the true golden age of women's films and how the movies of the pre-Code are still worth watching. The bold, pioneering and complicated women of the pre-Code era are about to take their place in the pantheon of film history, and America is about to reclaim a rich legacy.*

THE BEAUTY OF THE REAL

WHAT HOLLYWOOD CAN LEARN FROM CONTEMPORARY FRENCH ACTRESSES

Stanford University Press *Even as actresses become increasingly marginalized by Hollywood, French cinema is witnessing an explosion of female talent—a Golden Age unlike anything the world has seen since the days of Stanwyck, Hepburn, Davis, and Garbo. In France, the joy of acting is alive and well. Scores of French actresses are doing the best work of their lives in movies tailored to their star images and unique personalities. Yet virtually no one this side of the Atlantic even knows about them. Viewers who feel shortchanged by Hollywood will be thrilled to discover The Beauty of the Real. This book showcases a range of contemporary French actresses to an audience that will know how to appreciate them—an American public hungry for the exact qualities that these women represent. To spend time with them, to admire their flashing intelligence and fearless willingness to depict life as it is lived, gives us what we're looking for in movies but so rarely find: insights into womanhood, meditations on the dark and light aspect's of life's journey, revelations and explorations that move viewers to reflect on their own lives. The stories they bring to the screen leave us feeling renewed and excited about movies again. Based on one-on-one interviews and the viewing of numerous films, Mick LaSalle has put together a fascinating profile of recent generations of French film stars and an overview of their best work. These women's insights and words illuminate his book, which will answer once and for all the two questions Americans most often have about women and the movies: Where did all the great actresses go? And how can I see their movies? Please click here to see a video discussing The Beauty of the Real at the Roxie Film Festival.*

DANGEROUS MEN

PRE-CODE HOLLYWOOD AND THE BIRTH OF THE MODERN MAN

Macmillan *Using the same mix of accessibility and insider knowledge he used so successfully in Complicated Women, author and film critic Mick LaSalle now turns his attention to the men of the pre-Code Hollywood era. The five years between 1929 and mid-1934 was a period of loosened censorship that finally ended with the imposition of a harsh Production Code that would, for the next thirty-four years, censor much of the life and honesty out of American movies. Dangerous Men takes a close look at the images of manhood during this pre-Code era, which coincided with an interesting time for men—the culmination of a generation-long transformation in the masculine ideal. By the late twenties, the tumult of a new century had made the nineteenth century's notion of the ideal man seem like a repressed stuffed shirt, a deluded optimist. The smiling, confident hero of just a few years before fell out of favor, and the new heroes who emerged were gangsters, opportunists, sleazy businessmen, shifty lawyers, shell-shocked soldiers--men whose existence threatened the status quo. In this book, LaSalle highlights such household names as James Cagney, Clark Gable, Edward G. Robinson, Maurice Chevalier, Spencer Tracy, and Gary Cooper, along with lesser-known ones such as Richard Barthelmess, Lee Tracy, Robert Montgomery, and the magnificent Warren William. Together they represent a vision of manhood more exuberant and contentious--and more humane--than anything that has followed on the American screen.*

PRE-CODE HOLLYWOOD

SEX, IMMORALITY, AND INSURRECTION IN AMERICAN CINEMA, 1930-1934

Columbia University Press *Pre-Code Hollywood explores the fascinating period in American motion picture history from 1930 to 1934 when the commandments of the Production Code Administration were violated with impunity in a series of wildly unconventional films—a time when censorship was lax and Hollywood made the most of it. Though more unbridled, salacious, subversive, and just plain bizarre than what came afterwards, the films of the period do indeed have the look of Hollywood cinema—but the moral terrain is so off-kilter that they seem imported from a parallel universe. In a sense, Doherty avers, the films of pre-Code Hollywood are from another universe. They lay bare what Hollywood under the Production Code attempted to cover up and push offscreen: sexual liaisons unsanctified by the laws of God or man, marriage ridiculed and redefined, ethnic lines crossed and racial barriers ignored, economic injustice exposed and political corruption assumed, vice unpunished and virtue unrewarded—in sum, pretty much the raw stuff of American culture, unvarnished and unveiled. No other book has yet sought to interpret the films and film-related meanings of the pre-Code era—what defined the period, why it ended, and what its relationship was to the country as a whole during the darkest years of the Great Depression... and afterward.*

A WOMAN'S VIEW

HOW HOLLYWOOD SPOKE TO WOMEN, 1930-1960

Knopf *Now, Voyager, Stella Dallas, Leaver Her to Heaven, Imitation of Life, Mildred Pierce, Gilda...these are only a few of the hundreds of “women’s films” that poured out of Hollywood during the thirties, forties, and fifties. The films were widely disparate in subject, sentiment, and technique, they nonetheless shared one dual purpose: to provide the audience (of women, primarily) with temporary liberation into a screen dream—of romance, sexuality, luxury, suffering, or even wickedness—and then send it home reminded of, reassured by, and resigned to the fact that no matter what else she might do, a woman’s most important job was...to be a woman. Now, with boundless knowledge and infectious enthusiasm, Jeanine Basinger illuminates the various surprising and subversive ways in which women’s films delivered their message. Basinger examines dozens of films, exploring the seemingly intractable contradictions at the convoluted heart of the woman’s genre—among them, the dilemma of the strong and glamorous woman who cedes her power when she feels it threatening her personal happiness, and the self-abnegating woman whose selflessness is not always as “noble” as*

it appears. *Basinger* looks at the stars who played these women and helps us understand the qualities—the right off-screen personae, the right on-screen attitudes, the right faces—that made them personify the woman's film and equipped them to make believable drama or comedy out of the crackpot plots, the conflicting ideas, and the exaggerations of real behavior that characterize these movies. In each of the films the author discusses—whether melodrama, screwball comedy, musical, film noir, western, or biopic—a woman occupies the center of her particular universe. Her story—in its endless variations of rags to riches, boy meets girl, battle of the sexes, mother love, doomed romance—inevitably sends a highly potent mixed message: Yes, you women belong in your "proper place" (that is, content with the Big Three of the women's film world—men, marriage, and motherhood), but meanwhile, and paradoxically, see what fun, glamour, and power you can enjoy along the way. *A Woman's View* deepens our understanding of the times and circumstances and attitudes out of which these movies were created.

SIN IN SOFT FOCUS

PRE-CODE HOLLYWOOD

Harry N. Abrams *In the spring of 1934, Hollywood faced what the Los Angeles Times called "the most serious crisis of its history." The film capital was under siege by censorship advocates who launched a boycott, demanding that the film industry enforce the Production Code it had adopted in 1930. For nearly five years, defiant producers had cited artistic freedom and flouted the Code, which forbade vulgarity, profanity, nudity, excessive violence, illegal drugs, adultery, "sex perversion," "white slavery," racial mingling, "lustful kissing," and suggestive dancing. In July 1934, the controversial films were outlawed. Today they are called "pre-Code." *Sin in Soft Focus* showcases a scintillating era in film history and tells how filmmakers sidestepped the Code. Mark A. Vieira draws on extensive research, interviews, and correspondence in the Production Code Administration files to tell the engaging, suspenseful, and often humorous story of the struggle between Hollywood and its reformers, weaving history, politics, and film into a full-blooded narrative. Illustrated with 275 film stills, many of them rare, the book captures the stunning visual artistry of the era.*

BEST ACTRESS

THE HISTORY OF OSCAR®-WINNING WOMEN

Rutgers University Press *Showcasing a dazzling collection of 200 photographs, many of which have never before been seen, this lavishly illustrated book offers a captivating historical, social, and political examination of the first 75 women—from Janet Gaynor to Emma Stone—to have won the coveted and legendary Academy Award for Best Actress.*

HOLLYWOOD CENSORED

MORALITY CODES, CATHOLICS, AND THE MOVIES

Cambridge University Press *Looks at the history of the production code, discusses the influence of the Legion of Decency, and considers specific films*

CONVERSATIONS WITH THE GREAT MOVIEMAKERS OF HOLLYWOOD'S GOLDEN AGE AT THE AMERICAN FILM INSTITUTE

Vintage *The first book to bring together these interviews of master moviemakers from the American Film Institute's renowned seminars, *Conversations with the Great Moviemakers* offers an unmatched history of American cinema in the words of its greatest practitioners. Here are the incomparable directors Frank Capra, Elia Kazan, King Vidor, David Lean, Fritz Lang ("I learned only from bad films"), William Wyler, and George Stevens; renowned producers and cinematographers; celebrated screenwriters Ray Bradbury and Ernest Lehman; as well as the immortal Ingmar Bergman and Federico Fellini ("Making a movie is a mathematical operation. It's absolutely impossible to improvise"). Taken together, these conversations offer uniquely intimate access to the thinking, the wisdom, and the genius of cinema's most talented pioneers.*

OUT

Out is a fashion, style, celebrity and opinion magazine for the modern gay man.

CINEMATIC SOCIOLOGY

SOCIAL LIFE IN FILM

SAGE *Cinematic Sociology* is a one-of-a-kind resource that helps students to view films sociologically while also providing much needed pedagogy for teaching sociology through film. In this engaging text the authors take readers beyond watching movies and help them see films sociologically while also developing critical thinking and analytical skills that will be useful in college coursework and beyond. The book's 15 essays from expert scholars in sociology and cultural studies explore the ways social life is presented - distorted, magnified, or politicized - in popular film.

DETECTING WOMEN

GENDER AND THE HOLLYWOOD DETECTIVE FILM

State University of New York Press *Ambitious and comprehensive history of the female detective in Hollywood film from 1929 to 2009.*

MEN, WOMEN, AND CHAIN SAWS

GENDER IN THE MODERN HORROR FILM - UPDATED EDITION

Princeton University Press *From its first publication in 1992, *Men, Women, and Chain Saws* has offered a groundbreaking perspective on the creativity and influence of horror cinema since the mid-1970s. Investigating the popularity of the low-budget tradition, Carol Clover looks in particular at slasher, occult, and rape-revenge films. Although such movies have been traditionally understood as offering only sadistic pleasures to their mostly male audiences, Clover demonstrates that they align spectators not with the male tormentor, but with the females tormented—notably the slasher movie's "final girls"—as they endure fear and degradation before rising to save themselves. The lesson was not lost on the mainstream industry, which was soon turning out the formula in well-made thrillers. Including a new preface by the author, this Princeton Classics edition is a definitive work that has found an avid readership from students of film theory to major Hollywood filmmakers.*

BREADWINNING DAUGHTERS

YOUNG WORKING WOMEN IN A DEPRESSION-ERA CITY, 1929-1939

University of Toronto Press *Katrina Srigley argues that young women were central to the labour market and family economies of Depression-era Toronto.*

GENDER, SPACE, AND THE GAZE IN POST-HAUSSMANN VISUAL CULTURE

BEYOND THE FLÂNEUR

Taylor & Francis Charles Baudelaire's flâneur, as described in his 1863 essay "The Painter of Modern Life," remains central to understandings of gender, space, and the gaze in late nineteenth-century Paris, despite misgivings by some scholars. Baudelaire's privileged and leisurely figure, at home on the boulevards, underlies theorizations of bourgeois masculinity and, by implication, bourgeois femininity, whereby men gaze and roam urban spaces unreservedly while women, lacking the freedom to either gaze or roam, are wedded to domesticity. In challenging this tired paradigm and offering fresh ways to consider how gender, space, and the gaze were constructed, this book attends to several neglected elements of visual and written culture: the ubiquitous male beggar as the true denizen of the boulevard, the abundant depictions of well-to-do women looking (sometimes at men), the popularity of windows and balconies as viewing perches, and the overwhelming emphasis given by both male and female artists to domestic scenes. The book's premise that gender, space, and the gaze have been too narrowly conceived by a scholarly embrace of Baudelaire's flâneur is supported across the cultural spectrum by period sources that include art criticism, high and low visual culture, newspapers, novels, prescriptive and travel literature, architectural practices, interior design trends, and fashion journals.

HOLLYWOOD'S SECOND SEX

THE TREATMENT OF WOMEN IN THE FILM INDUSTRY, 1900-1999

McFarland "Women stars in Hollywood were invariably in two categories," said director Otto Preminger. "One group was of women who were exploited by men, and the other, much smaller group was of women who survived by acting like men." Beginning with silent film vamp Theda Bara and continuing with icons like Greta Garbo, Marilyn Monroe and Raquel Welch, this study of film industry misogyny describes how female stars were maltreated by a sexist studio system--until women like Katharine Hepburn and Bette Davis fought for parity. The careers of Doris Day, Brigitte Bardot, Carole Landis, Francis Farmer, Dorothy Dandridge, Inger Stevens and many others are examined, along with more recent actresses like Demi Moore and Sharon Stone. Women who worked behind the scenes, writing screenplays, producing and directing without due credit, are also covered.

HEARTTHROBS

A HISTORY OF WOMEN AND DESIRE

Oxford University Press What can a cultural history of the heartthrob teach us about women, desire, and social change? From dreams of Prince Charming or dashing military heroes, to the lure of dark strangers and vampire lovers; from rock stars and rebels to soulmates, dependable family types or simply good companions, female fantasies about men tell us as much about the history of women as about masculine icons. When girls were supposed to be shrinking violets, passionate females risked being seen as "unbridled," or dangerously out of control. Change came slowly, and young women remained trapped in double-binds. You may have needed a husband in order to survive, but you had to avoid looking like a gold-digger. Sexual desire could be dangerous: a rash guide to making choices. Show attraction too openly and you might be judged "fast" and undesirable. Education and wage-earning brought independence and a widening of cultural horizons. Young women in the early twentieth century showed a sustained appetite for novel-reading, cinema-going, and the dancehall. They sighed over Rudolph Valentino's screen performances, as tango-dancer, Arab tribesman, or desert lover. Contemporary critics were sniffy about "shop-girl" taste in literature and in men, but as consumers, girls had new clout. In Heartthrobs, social and cultural historian Carole Dyhouse draws upon literature, cinema, and popular romance to show how the changing position of women has shaped their dreams about men, from Lord Byron in the early nineteenth century to boy-bands in the early twenty-first. Reflecting on the history of women as consumers and on the nature of fantasy, escapism, and "fandom," she takes us deep into the world of gender and the imagination. A great deal of feminist literature has shown women as objects of the "male gaze": this book looks at men through the eyes of women.

CALIFORNIA IN THE MOVIES

Heyday Books An eminent film writer looks behind the curtain of the California dream It hardly needs to be argued: nothing has contributed more to the mythology of California than the movies. Fed by the film industry, the California dream is instantly recognizable to people everywhere yet remains evasive for nearly everyone, including Californians themselves. That paradox is the subject of longtime San Francisco Chronicle film critic Mick LaSalle's first book in nine years. The opposite of a dry historical primer, California in the Movies is a freewheeling journey through several dozen big-screen visions of the Golden State, with LaSalle's unmistakable contrarian humor as the guide. His writing, unerringly perceptive and resistant to cliché, brings clarity to the haze of Hollywood reverie. He leaps effortlessly between genres and generations, moving with ease from Double Indemnity to the first two versions of Invasion of the Body Snatchers to Boyz n the Hood to Booksmart. There are natural disasters, heinous crimes, dubious utopias, dangerous romances, and unforgettable nights. Equally entertaining and unsettling, this book is a bold dissection of the California dream and its hypnotizing effect on the modern world.

ENCYCLOPEDIA OF PROSTITUTION AND SEX WORK

Greenwood Publishing Group This major 2-volume set is the first to treat in an inclusive reference what is usually considered a societal failing and the underside of sexuality and economic survival.

HOLLYWOOD DREAMS MADE REAL

IRVING THALBERG AND THE RISE OF M-G-M

Harry N Abrams Incorporated An in-depth study of the remarkable career of Irving Thalberg draws on recently discovered interviews and production records, an unpublished memoir by Thalberg's wife, Norma Shearer, and an array of previously unseen images to examine the remarkable influence of Thalberg on the world of film, the studio system, and Hollywood during its golden era.

CENSORING SEX

A HISTORICAL JOURNEY THROUGH AMERICAN MEDIA

Rowman & Littlefield Publishers In this gracefully written, accessible and entertaining volume, John Semonche surveys censorship for reasons of sex from the nineteenth century up to the present. He covers the various forms of American media—books and periodicals, pictorial art, motion pictures, music and dance, and radio, television, and the Internet. The tale is varied and interesting, replete with a stock of colorful characters such as Anthony Comstock, Mae West, Theodore Dreiser, Marcel Duchamp, Opie and Anthony, Judy Blume, Jerry Falwell, Alfred Kinsey, Hugh Hefner, and the Guerilla Girls. Covering the history of censorship of sexual ideas and images is one way of telling the story of modern America, and Semonche tells that tale with insight and flair. Despite the varieties of censorship, running from self-censorship to government bans, a common story is told. Censorship, whether undertaken to ward off government regulation, to help preserve the social order, or to protect the weak and vulnerable, proceeds on the assumption that the censor knows best and that limiting the choices of media consumers is justified. At various times all of the following groups were perceived as needing protection from sexually explicit materials: children, women, the lower classes, and foreigners. As social and political conditions changed, however, the simple fact that someone was a woman or a day laborer did not support stereotyping that person as weak or impressionable. What would remain as the only acceptable rationale for censorship of sexual materials was the protection of children and unconsenting adults. For each mode of media, Semonche explains via abundant examples how and why censorship took place in America. Censoring Sex also traces the story of how the cultural territory contested by those advocating and opposing censorship has diminished over the course of the last two centuries. Yet, Semonche argues, the censorship of sexual materials that continues in the United States poses a challenge to the free speech that is part of the foundation upon which the nation is built. Indeed, in an era in which sexual images are pervasive and the need for reliable information about sex and sexuality is growing, he questions the remaining rationales for censorship and the justification for placing obscenity outside the protection of the U. S. Constitution.

THE ENTERTAINER

MOVIES, MAGIC, AND MY FATHER'S TWENTIETH CENTURY

Penguin Traces the rise of popular entertainment throughout the past 100 years as reflected by the career of actor Lyle Talbot, in an uplifting account that documents his work as a traveling performer before he advanced to regular roles in film and on television shows that evinced the period culture of

small-town America. 30,000 first printing.

UNSCREWED

WOMEN, SEX, POWER, AND HOW TO STOP LETTING THE SYSTEM SCREW US ALL

Seal Press An urgent account of sexual politics, feminism, and the rules of power in America—and a potent vision for the way forward As a veteran feminist and agenda-setting sex educator, Jaclyn Friedman is on the frontlines of the war for equity between the sexes. In *Unscrewed*, Friedman brings her sharp expertise and incisive observations on the state of sexual politics to the fore, sparking a culture-wide rethink about sex, power and what we accept. With reportage and verve, *Unscrewed* builds a searing investigation into the state of sexual power in America, and outlines how to make real progress toward equality. Friedman reveals that the anxiety and fear women in our country feel around issues of their sexuality are not, in fact, their fault, but instead are side effects of what she calls our "era of fauxpowerment," wherein women have the illusion of sexual power, with no actual power to support it. Exploring the fault lines where media, religion, politics, and education impinge on our intimate lives, *Unscrewed* breaks down the causes and signs of fauxpowerment, then gives readers tools to take it on themselves.

A TO Z OF AMERICAN WOMEN IN THE PERFORMING ARTS

Infobase Publishing 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.

THE HYPERSEXUALITY OF RACE

PERFORMING ASIAN/AMERICAN WOMEN ON SCREEN AND SCENE

Duke University Press In *The Hypersexuality of Race*, Celine Parreñas Shimizu urges a shift in thinking about sexualized depictions of Asian/American women in film, video, and theatrical productions. Shimizu advocates moving beyond denunciations of sexualized representations of Asian/American women as necessarily demeaning or negative. Arguing for a more nuanced approach to the mysterious mix of pleasure, pain, and power in performances of sexuality, she advances a theory of "productive perversity," a theory which allows Asian/American women—and by extension other women of color—to lay claim to their own sexuality and desires as actors, producers, critics, and spectators. Shimizu combines theoretical and textual analysis and interviews with artists involved in various productions. She complicates understandings of the controversial portrayals of Asian female sexuality in the popular Broadway musical *Miss Saigon* by drawing on ethnographic research and interviews with some of the actresses in it. She looks at how three Hollywood Asian/American femme fatales—Anna May Wong, Nancy Kwan, and Lucy Liu—negotiate representations of their sexuality; analyzes 1920s and 1930s stag films in which white women perform as sexualized Asian characters; and considers Asian/American women's performances in films ranging from the stag pornography of the 1940s to the Internet and video porn of the 1990s. She also reflects on two documentaries depicting Southeast Asian prostitutes and sex tourism, *The Good Woman of Bangkok* and *101 Asian Debutantes*. In her examination of films and videos made by Asian/American feminists, Shimizu describes how female characters in their works reject normative definitions of race, gender, and sexuality, thereby expanding our definitions of racialized sexualities in representation.

CONSIDERING AARON SORKIN

ESSAYS ON THE POLITICS, POETICS AND SLEIGHT OF HAND IN THE FILMS AND TELEVISION SERIES

McFarland Aaron Sorkin is one of the most notable voices in Hollywood, attracting millions of weekly viewers with his television series *The West Wing* and scoring box office success with films like *A Few Good Men* and *The American President*. With a musician's sense of rhythm and writing skills honed in the theater, Sorkin crafts dialogue that brings characters to life. His crisp, tight language is both exciting to listen to and poetic in its beauty and power—but what lies behind the slick, sophisticated exchanges between Sorkin's characters? Does Sorkin's ability to captivate viewers with rapid-fire, humorous dialogue lull them into overlooking an inherent political agenda, a sense of elitism, and gender bias prominent throughout his work? Aaron Sorkin's skill as a writer garners him accolades, even from his critics: complex, nuanced, sometimes subtle but often forceful, Sorkin's work is best understood when viewed from a variety of perspectives. This collection of essays on the work of Aaron Sorkin affords greater insight into the complexities of his writing, drawing connections between the film and television output of today's most prominent and influential screenwriter. Scholars from various fields—film, literature, art history, political science, and more—examine the thematic content and rhetorical strategy of Sorkin's writing. Eleven essayists explore the subtle, pervasive and often contradictory messages woven throughout Sorkin's work, from politics to portrayals of women, and consider his impact on film, television and culture. An interview with Aaron Sorkin precedes the essays, each of which has notes and a bibliography. An appendix covering film and television credits is included. Instructors considering this book for use in a course may request an examination copy here.

MISBEHAVE

SPEAK TRUTH TO POWER

First Books *Women Who MisBehave* As a professional woman who had spent many years in the corporate workplace, I'd heard all the cautionary tales: how women would never be able to genuinely take a seat at the table with men; how strong women who wouldn't display proper subservience to their male superiors-or peers-would eventually find themselves locked out of meaningful opportunities; how women-especially black women-almost always faced the choice of "playing nice" and being seen as unimaginative drones or standing up for their principles and being labeled uncooperative bitches. I had apparently landed in the latter category, and that was the reason I was now out of a job. Was I the first woman in history who had found herself in this situation? As these new stories began to find their way to me, I learned that I most definitely was not alone in my predicament. In fact, I stood in a long line of women who "acted out" who refused to be defined by the stereotypes assembled by their patriarchal societies; who decided that their own dreams were better and more worthwhile than the dreams the rest of the world told them to have; who broke the rules and violated expectations in order to shout to a world that refused to listen, "I matter more than you think I do, and nothing you can do to me can change that!" Much of what is characterized as female 'misbehavior' is a matter of voice-of a woman insisting she be heard: paid not only attention, but also the respect due a being as fully human and necessary as a man. As I began a deeper examination into the stories of women who "misbehaved"-at least, according to the expectations of the surrounding society-I began to understand that what had happened to me was merely the tip of the iceberg of the type of mistreatment, misunderstanding, and outright hostility that women of all ethnicities have been exposed to since-well, since the beginning of time. Even after the advances of the last few decades, women are still subjected to a type of scrutiny and cultural vetting that most men do not dream of and cannot understand. Reading the stories of women who have made a difference, who have overcome obstacles and shaken off societal shackles to pursue their dreams, has convinced me that despite the successes of the past, so much more remains to be done. And the doing-the striving, persisting, and succeeding-has to start with me. And with you. This book is, at least in part, the call to a struggle. But it is a struggle that is ultimately worthwhile, ultimately uplifting, and ultimately indispensable. Listening to these stories of the brave, pioneering women who have gone before me has changed the way I see my experience. These stories have taken me on a journey of self-discovery and reevaluation...a journey that has resulted in the writing of this book. And now, in these pages, I want to invite you to take the journey, too.

RADIO AND THE GENDERED SOUNDSCAPE

WOMEN AND BROADCASTING IN ARGENTINA AND URUGUAY, 1930-1950

Cambridge University Press This book is a history of women's voices on the radio in two of South America's most important early radio markets. It explores what it meant to hear female voices on the radio and asks readers to consider gender in its aural and sonic dimensions.

NORMA SHEARER

A LIFE

LAW ENFORCEMENT IN AMERICAN CINEMA, 1894-1952

McFarland *Widespread law enforcement or formal policing outside of cities appeared in the early 20th century around the same time the early film industry was developing--the two evolved in tandem, intersecting in meaningful ways. Much scholarship has focused on portrayals of the criminal in early American cinema, yet little has been written about depictions of the criminal's antagonist. This history examines how different on-screen representations shifted public perception of law enforcement--initially seen as a suspicious or intrusive institution, then as a power for the common good.*

MARY PICKFORD

HOLLYWOOD AND THE NEW WOMAN

Routledge *On screen and off, movie star Mary Pickford personified the 'New Woman' of the early 1900s, a moniker given to women who began to demand more autonomy inside and outside the home. Well educated and career-minded, these women also embraced the new mass culture in which consumption and leisure were seen to play a pivotal role in securing happiness. Mary Pickford: Hollywood and the New Woman examines Pickford's role in the rise of industrial capitalism and consumer culture, and uses her life and unprecedented career as a wildly popular actress and savvy film mogul to illustrate the opportunities and obstacles faced by American women during this time. Following Pickford's life from her childhood on stage to her rise as a powerful studio executive, this book gives an overview of her enduring contribution to American film and mass culture. It also explores her struggles to surpass her confining public film persona as 'America's Sweetheart' with her creative and business achievements, mirroring how women, both then and today, must reconcile domestic life with professional aspirations and work. About the Lives of American Women series: Selected and edited by renowned women's historian Carol Berkin, these brief biographies are designed for use in undergraduate courses. Rather than a comprehensive approach, each biography focuses instead on a particular aspect of a woman's life that is emblematic of her time, or which made her a pivotal figure in the era. The emphasis is on a 'good read' featuring accessible writing and compelling narratives, without sacrificing sound scholarship and academic integrity. Primary sources at the end of each biography reveal the subject's perspective in her own words. Study questions and an annotated bibliography support the student reader.*

SHE DAMN NEAR RAN THE STUDIO

THE EXTRAORDINARY LIVES OF IDA R. KOVERMAN

Univ. Press of Mississippi *Best known as the woman who "ran MGM," Ida R. Koverman (1876-1954) served as talent scout, mentor, executive secretary, and confidant to American movie mogul Louis B. Mayer for twenty-five years. She Damn Near Ran the Studio: The Extraordinary Lives of Ida R. Koverman is the first full account of Koverman's life and the true story of how she became a formidable politico and a creative powerhouse during Hollywood's Golden Era. For nearly a century, Koverman's legacy has largely rested on a mythical narrative while her more fascinating true-life story has remained an enduring mystery--until now. This story begins with Koverman's early years in Ohio and the sensational national scandal that forced her escape to New York where she created a new identity and became a leader among a community of women. Her second incarnation came in California where she established herself as a hardcore political operative challenging the state's progressive impulse. During the Roaring Twenties, she was a key architect of the Southland's conservative female-centric partisan network that refashioned the course of state and national politics and put Herbert Hoover in the White House. As "the political boss of Los Angeles County," she was the premiere matchmaker in the courtship between Hollywood and national partisan politics, which, as Mayer's executive secretary, was epitomized by her third incarnation as "one of the most formidable women in Hollywood," whose unparalleled power emanated from her unique perch inside the executive suite of Metro-Goldwyn-Mayer. Free to adapt her managerial skills and political know-how on behalf of the studio, she quickly drew upon her artistic sensibilities as a talent scout, expanding MGM's catalog of stars and her own influence on American popular culture. Recognized as "one of the invisible power centers in both MGM and the city of Los Angeles," she nurtured the city's burgeoning performing arts by fostering music and musicians and the public financing of them. As the "lioness" of MGM royalty, Ida Koverman was not just a naturalized citizen of the Hollywood kingdom; at times during her long reign, she "damn near ran the studio."*

THE BROTHERS MANKIEWICZ

HOPE, HEARTBREAK, AND HOLLYWOOD CLASSICS

Univ. Press of Mississippi *Winner of the 2020 Peter C. Rollins Book Award Longlisted for the 2020 Moving Image Book Award by the Kraszna-Krausz Foundation Named a 2019 Richard Wall Memorial Award Finalist by the Theatre Library Association Herman J. (1897-1953) and Joseph L. Mankiewicz (1909-1993) wrote, produced, and directed over 150 pictures. With Orson Welles, Herman wrote the screenplay for Citizen Kane and shared the picture's only Academy Award. Joe earned the second pair of his four Oscars for writing and directing All About Eve, which also won Best Picture. Despite triumphs as diverse as Monkey Business and Cleopatra, and Pride of the Yankees and Guys and Dolls, the witty, intellectual brothers spent their Hollywood years deeply discontented and yearning for what they did not have—a career in New York theater. Herman, formerly an Algonquin Round Table habitu , New York Times and New Yorker theater critic, and playwright-collaborator with George S. Kaufman, never reconciled himself to screenwriting. He gambled away his prodigious earnings, was fired from all the major studios, and drank himself to death at fifty-five. While Herman drifted downward, Joe rose to become a critical and financial success as a writer, producer, and director, though his constant philandering with prominent stars like Joan Crawford, Judy Garland, and Gene Tierney distressed his emotionally fragile wife who eventually committed suicide. He wrecked his own health using uppers and downers in order to direct Cleopatra by day and finish writing it at night, only to be very publicly fired by Darryl F. Zanuck, an experience from which Joe never fully recovered. For this award-winning dual portrait of the Mankiewicz brothers, Sydney Ladensohn Stern draws on interviews, letters, diaries, and other documents still in private hands to provide a uniquely intimate behind-the-scenes chronicle of the lives, loves, work, and relationship between these complex men.*

PREGNANCY IN LITERATURE AND FILM

McFarland *This exploration of the ways in which pregnancy affects narrative begins with two canonical American texts, Nathaniel Hawthorne's The Scarlet Letter (1848) and Harriet Jacobs's Incidents in the Life of a Slave Girl (1861). Relying on such diverse works as Frankenstein, Peyton Place, Beloved, and I Love Lucy, the book chronicles how pregnancy evolves from a conventional plot device into a mature narrative form. Especially in the 20th and 21st centuries, the pregnancy narrative in fiction and film acts as a lightning rod with the power to electrify all genres of fiction and film, from early melodrama (Way Down East) to noir (Leave Her to Heaven); from horror (Rosemary's Baby) to science fiction and dystopia (Alien, The Handmaid's Tale); and from iconic (Lolita) to independent (Juno, Precious). Ultimately, the pregnancy narrative in popular film and fiction provides a remarkably clear lens by which we can gauge how popular American film and fiction express our most profound—and most private—fears, values and hopes.*

KAY FRANCIS: I CAN'T WAIT TO BE FORGOTTEN: HER LIFE ON FILM AND STAGE 2ND EDITION

BearManor Media *American stage and film actress Kay Francis moved quickly from a brief run on Broadway during the late 1920s to her film debut in Gentlemen of the Press (1929) and the Marx Brothers film, The Cocoanuts (1929). Kay starred in nearly two dozen important films between 1929 and 1931, yet today she is largely forgotten, yet when author Scott O'Brien gained access to Kay's personal diaries, he discovered the woman behind the mask: Kay's compassionate nature, her concern for others, her great contributions on behalf of those serving in the armed forces during World War II, and the financial legacy she contributed to The Seeing Eye, an organization that trains dogs for the blind. Discover her godson's portrait of a woman who lived in the moment and generated a great deal of loving warmth, amplified by many rare unpublished photos, interviews from co-workers, friends, and family. The face behind the fame finally emerges in a complete the picture of one of Hollywood's most glamorous and intriguing stars. "I cannot tell you how thrilled I am with this book that author Scott O'Brien did on a magnificent lady that I was fortunate enough to have played her daughter in two movies . . . Mr. O'Brien's book shows what lengths he goes to substantiate his stories and facts without filling in with apocryphal tales." --Sybil Jason, author of My Fifteen Minutes and 5 Minutes More "A superb biography . . . a sympathetic look at a complicated woman and a talent actress. Yet while the biographer looks at his subject sympathetically, he doesn't make Kay Francis a saint. He brings forth a flesh and blood well-rounded human being with faults and foibles like everybody else, but who was essentially kind-hearted and misused by the studio in the later part of her film career. In the end Kay triumphs, and so does this well-written and researched book!" - Charles Tranbergm, author of I Love the Illusion - The Life and Career of Agnes Moorehead "Extensively researched, considered, well-written. He talked to everybody. He nailed down facts, such as her real birthday—she was actually younger than some books have said—and he did right by his subject." --Mick LaSalle, film reviewer for the San Francisco Chronicle*

THE POWER

Little, Brown *What would happen if women suddenly possessed a fierce new power? "The Power is our era's The Handmaid's Tale." --Ron Charles, Washington Post **WINNER OF THE BAILEYS WOMEN'S PRIZE FOR FICTION** One of the New York Times's Ten Best Books of the YearOne of President Obama's favorite reads of the YearA Los Angeles Times Best Book of the Year One of the Washington Post's Ten Best Books of the YearAn NPR Best Book of the Year One of Entertainment Weekly's Ten Best Books of the Year A San Francisco Chronicle Best Book of the YearA Bustle Best Book of the Year*

A Paste Magazine Best Novel of the Year
A New York Times Book Review Editors' Choice
An Amazon Best Book of the Year "Alderman's writing is beautiful, and her intelligence seems almost limitless. She also has a pitch-dark sense of humor that she wields perfectly." --Michael Schaub, NPR
In THE POWER, the world is a recognizable place: there's a rich Nigerian boy who lounges around the family pool; a foster kid whose religious parents hide their true nature; an ambitious American politician; a tough London girl from a tricky family. But then a vital new force takes root and flourishes, causing their lives to converge with devastating effect. Teenage girls now have immense physical power--they can cause agonizing pain and even death. And, with this small twist of nature, the world drastically resets. From award-winning author Naomi Alderman, THE POWER is speculative fiction at its most ambitious and provocative, at once taking us on a thrilling journey to an alternate reality, and exposing our own world in bold and surprising ways.

HOLLYWOOD DIVAS, INDIE QUEENS, AND TV HEROINES

CONTEMPORARY SCREEN IMAGES OF WOMEN

Rowman & Littlefield *Hollywood Divas, Indie Queens, and TV Heroines* offers an entertaining and critical look at the representation of women in recent movies. Written in a refreshingly accessible style, the book analyzes over thirty box-office hits. The authors explore the screen personae of top stars such as Julia Roberts, Sandra Bullock, Meg Ryan, and Renée Zellweger, as well as independent movie queens like Parker Posey and TV heroines like Sarah Michelle Gellar of *Buffy the Vampire Slayer*. A must-read book for all film buffs who are tired of the mixed gender messages of mainstream culture.

THE MANY CINEMAS OF MICHAEL CURTIZ

University of Texas Press *Hollywood—Casablanca, Yankee Doodle Dandy, The Sea Hawk, White Christmas, and Mildred Pierce, to name only a few. The most prolific and consistently successful Hollywood generalist with an all-embracing interest in different forms of narrative and spectacle, Curtiz made around a hundred films in an astonishing range of genres: action, biopics, melodramas/film noir, musicals, and westerns. But his important contributions to the history of American film have been overlooked because his broadly varied oeuvre does not present the unified vision of filmmaking that canonical criticism demands for the category of "auteur."* Exploring his films and artistic practice from a variety of angles, including politics, gender, and genre, *The Many Cinemas of Michael Curtiz* sheds new light on this underappreciated cinematic genius. Leading film studies scholars offer fresh appraisals of many of Curtiz's most popular films, while also paying attention to neglected releases of substantial historical interest, such as *Noah's Ark, Night and Day, Virginia City, Black Fury, Mystery of the Wax Museum, and Female*. Because Curtiz worked for so long and in so many genres, this analysis of his work becomes more than an author study of a notable director. Instead, *The Many Cinemas of Michael Curtiz* effectively adds a major chapter to the history of Hollywood's studio era, including its internationalism and the significant contributions of European émigrés.

DANGEROUS MEN

PRE-CODE HOLLYWOOD AND THE BIRTH OF THE MODERN MAN

Macmillan *The author of Complicated Women turns his attention to the male Hollywood star, revealing how the actors in 1920s and 1930s Hollywood helped redefine masculinity in America. 10,000 first printing.*

GREGORY PECK

A CHARMED LIFE

Da Capo Press *His first screen test was a disaster, his features were large and irregular, his left ear outsized the right, yet he would one day be headlined as the Most Handsome Man in the World. And most of his leading ladies—among them, Ingrid Bergman, Jennifer Jones, Audrey Hepburn, Sophia Loren, and Ava Gardner—would not disagree. Irreverent, candid, refreshingly honest, Lynn Haney's carefully researched biography not only charts the remarkable career of the Oscar-winning star but also plumbs Peck's frequently troubling complexity in his off-screen roles as husband, father, lover, and son. About the tough times, Haney minces no words; but the misfortunes by no means eclipse the energy, intensity, and excitement that characterized Peck's five decades of moviemaking. This is a book filled with telling photographs, and a story cast with movie moguls from Louis B. Mayer to Darryl Zanuck, with directors from Hitchcock and Walsh to Huston and Wyler, with nearly every major luminary in Hollywood, and, starring for the first time in toto, Gregory Peck.*