

Complicated Women Sex And Power In Pre Code Hollywood

I'm No Angel Ellen Tremper 2006 Have you ever wondered why there are so many "dumb blonde" jokes--always about women? Or how Ivanhoe's childhood love, the "flaxen Saxon" Rowena, morphed into Marilyn Monroe? Between that season in 1847 when readers encountered Becky Sharp playing the vengeful Clytemnestra--about to plunge a dagger into Agamemnon--and the sunny moment in 1932 when moviegoers watched Clark Gable plunge Jean Harlow's platinum-tressed head into a rain barrel, the playing field for women and men had leveled considerably. But how did the fairy-tale blonde, that placid, pliant girl, become the "tomato upstairs," as Monroe styled herself in *The Seven Year Itch*? In *I'm No Angel: The Blonde in Fiction and Film*, Ellen Tremper shows how, at its roots, the image of the blonde was remodeled by women writers in the nineteenth century and actors in the twentieth to keep pace with the changes in real women's lives. As she demonstrates, through these novels and performances, fair hair and its traditional attributes--patience, pliancy, endurance, and innocence--suffered a deliberate alienation, which both reflected and enhanced women's personal and social freedoms essential to the evolution of modernity. From fiction to film, the active, desiring, and sometimes difficult women who disobeyed, manipulated, and thwarted their fellow characters mimicked and furthered women's growing power in the world. The author concludes with an overview of the various roles of the blonde in film from the 1960s to the present and speculates about the possible end of blond dominance. An engaging and lively read, *I'm No Angel* will appeal to a general audience interested in literary and cinematic representations of the blonde, as well as to scholars in Victorian, women's, and film studies.

Silent Film's Last Hurrah David Meuel 2023-03-07 This is a history and critical appreciation of an unusually fertile period for the production of great or near-great silent films: late 1927 through early 1929, in the midst of the tumult and upheaval of Hollywood's transition from silent to sound. The book offers in-depth looks at several of the best of these films and discusses the gifted artists such as Charlie Chaplin, Mary Pickford, and Lillian Gish who helped bring them to life, even as the art they had taken to remarkable heights was about to be obliterated. It depicts some of the silent medium's most talented filmmakers and their efforts--in the face of inescapable technological change--to give their dying art a rousing last hurrah.

The Hypersexuality of Race Celine Parreñas Shimizu 2007-07-30 A study of the Asian woman as sexual icon in visual culture.

Detecting Women Philippa Gates 2011-04-22 Ambitious and comprehensive history of the female detective in Hollywood film from 1929 to 2009.

Out 2000-09 *Out* is a fashion, style, celebrity and opinion magazine for the modern gay man.

Pregnancy in Literature and Film Parley Ann Boswell 2014-03-13 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.

Norma Shearer 2012

The New York Times Book Reviews 2000 New York Times Staff 2001 This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Best Actress Stephen Tapert 2019-12-10 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.

Moviola Garson Kanin 1980

Youth and Life Randolph Silliman Bourne 2023-10-23 Reproduction of the original. The publishing house Megali specialises in reproducing historical works in large print to make reading easier for people with impaired vision.

Sin in Soft Focus Mark A. Vieira 2003-03-01 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.

Considering Aaron Sorkin Thomas Fahy 2014-11-01 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.

Sex and Power Susan Estrich 2000 One of the nation's leading legal scholars and political insiders offers an urgent, frank, and impassioned book about men and women and how power is divided between them.

Kay Francis Lynn Kear 2015-02-12 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.

Dangerous Men Mick LaSalle 2014-07-15 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.

Misbehave Dawn Nicole Martin 2011 "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 ... has convinced me [the author] that despite the successes of the past, so much more remains to be done"--Inside front cover.

Breadwinning Daughters Katrina Srigley 2010-01-01 Katrina Srigley argues that young women were central to the labour market and family economies of Depression-era Toronto.

Shout, Sister, Shout! Gayle F. Wald 2023-01-31 New York Times Book Review Editor's Pick: The untold story of 2018 Rock and Roll Hall of Fame inductee Sister Rosetta Tharpe, America's first rock guitar diva Long before "women in rock" became a media catchphrase, African American guitar virtuoso Rosetta Tharpe proved in spectacular fashion that women could rock. Born in Cotton Plant, Arkansas, in 1915, Tharpe was gospel's first superstar and the preeminent crossover figure of its golden age (1945-1965). *Shout, Sister, Shout!* is the first biography of this trailblazing performer who influenced scores of popular musicians—from Elvis Presley and Little Richard to Eric Clapton and Etta James. Tharpe was raised in the Pentecostal Church, steeped in the gospel tradition, but she produced music that crossed boundaries, defied classification, and disregarded the social and cultural norms of the age. Blues singer, gospel singer, folk artist, and rock-and-roller, she "went electric" in the late 1930s, captivating both white and black audiences in the North and South, in the U.S. and internationally, with her charisma and skill. Ambitious and relentlessly public, Tharpe even staged her own wedding as a gospel concert in a stadium holding 20,000 people. Wald's eye-opening biography, which draws on the memories of over 150 people who knew or worked with Tharpe, introduces us to this intriguing and forgotten musical heavyweight who forever altered our understanding of both women in rock and U.S. popular music.

Roots of Film Noir Kevin Grant 2022-11-29 Individual reviews of 90+ films created and released before 1941 are included here in the first title-by-title reference guide to the forerunners of film noir. Silent Hitchcock thrillers and German expressionist masterpieces, French poetic realist dramas and forgotten Hollywood B-movies, pseudo-Freudian gangster films and costume melodramas are among the works covered. The collection spans subgenres and cultures of filmmaking, aiming to demonstrate that the roots of noir were sown far and wide, long before the lasting and mysterious genre flowered in America during the war years.

Hollywood Divas, Indie Queens, and TV Heroines Susanne Kord 2005 *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.

Analysing the Screenplay Jill Neldes 2010-10-04 Most producers and directors acknowledge the crucial role of the screenplay, yet the film script has received little academic attention until recently, even though the screenplay has been in existence since the end of the 19th century. *Analysing the Screenplay* highlights the screenplay as an important form in itself, as opposed to merely being the first stage of the production process. It explores a number of possible approaches to studying the screenplay, considering the depth and breadth of the subject area, including: the history and early development of the screenplay in the United States, France and Britain the process of screenplay writing and its peculiar relationship to film production the assumption that the screenplay is standardised in form and certain stories or styles are universal the range of writing outside the mainstream, from independent film to story ideas in Bhutanese film production to animation possible critical approaches to analysing the screenplay. *Analysing the Screenplay* is a comprehensive anthology, offering a global selection of contributions from internationally renowned, specialist authors. Together they provide readers with an insight into this fascinating yet complex written form. This anthology will be of interest to undergraduate and postgraduate students on a range of Film Studies courses, particularly those on scriptwriting.

Edmund Goulding's Dark Victory Matthew Kennedy 2004 At the dawn of sound, he wrote the story for the Academy Award-winning musical *The Broadway Melody* and collaborated memorably with Gloria Swanson and Joseph Kennedy for *The Trespasser*. He excelled at anti-war drama (*White Banners*, *The Dawn Patrol*, *We Are Not Alone*), fantastic Bette Davis weepies (*Dark Victory*, *The Old Maid*, *The Great Lie*), lilting romantic dramas (*The Constant Nymph*, *Claudia*), big-budgeted literary adaptations (*The Razor's Edge*), and even film noir (*Nightmare Alley*).

Complicated Women Mick LaSalle 2014-08-05 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.

Movies and American Society Steven J. Ross 2014-01-28 The second edition of *Movies and American Society* is a comprehensive collection of essays and primary documents that explore the ways in which movies have changed—and been changed by—American society from 1905 to the present. Each chapter includes an introduction, discussion questions, an essay examining the issues of the period, primary documents, and a list of further reading and screenings. Includes a new chapter on “American Film in the Age of Terror” and new essays for Chapter 9 (“Race, Violence, and Film”) and Chapter 13 (“Hollywood Goes Global”), as well as updated Reading and Screenings sections. Discusses all the major periods in American film history from the first nickelodeons to the wars in Iraq and Afghanistan and the globalization of Hollywood. Demonstrates the unique influence of movies on all aspects of American culture, from ideology, politics, and gender to class, war, and race relations. Engaging and accessible for students, with jargon-free essays and primary documents that show social practices and controversies as well as the fun and cultural influence of movies and movie-going.

Hollywood's Second Sex Aubrey Malone 2015-04-10 "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, Frances 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.

Radio and the Gendered Soundscape Christine Ehrick 2015-07-23 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.

Pre-Code Hollywood Thomas Doherty 1999-08-27 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.

Working-Class Hollywood Steven J. Ross 2020-06-30 This path-breaking book reveals how Hollywood became "Hollywood" and what that meant for the politics of America and American film. *Working-Class Hollywood* tells the story of filmmaking in the first three decades of the twentieth century, a time when going to the movies could transform lives and when the cinema was a battleground for control of American consciousness. Steven Ross documents the rise of a working-class film movement that challenged the dominant political ideas of the day. Between 1907 and 1930, worker filmmakers repeatedly clashed with censors, movie industry leaders, and federal agencies over the kinds of images and subjects audiences would be allowed to see. The outcome of these battles was critical to our own times, for the victors got to shape the meaning of class in twentieth-century America. Surveying several hundred movies made by or about working men and women, Ross shows how filmmakers were far more concerned with class conflict during the silent era than at any subsequent time. Directors like Charlie Chaplin, D. W. Griffith, and William de Mille made movies that defended working people and chastised their enemies. Worker filmmakers went a step further and produced movies from *A Martyr to His Cause* (1911) to *The Gastonia Textile Strike* (1929) that depicted a unified working class using strikes, unions, and socialism to transform a nation. J. Edgar Hoover considered these class-conscious productions so dangerous that he assigned secret agents to spy on worker filmmakers. Liberal and radical films declined in the 1920s as an emerging Hollywood studio system, pressured by censors and Wall Street investors, pushed American film in increasingly conservative directions. Appealing to people's dreams of luxury and upward mobility, studios produced lavish fantasy films that shifted popular attention away from the problems of the workplace and toward the pleasures of the new consumer society. While worker filmmakers were trying to heighten class consciousness, Hollywood producers were suggesting that class no longer mattered. *Working-Class Hollywood* shows how silent films helped shape the modern belief that we are a classless nation.

A to Z of American Women in the Performing Arts Liz Sonneborn 2014-05-14 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.

An Accented Cinema Hamid Naficy 2018-06-05 In *An Accented Cinema*, Hamid Naficy offers an engaging overview of an important trend—the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. How their personal experiences of exile or diaspora translate into cinema is a key focus of Naficy's work. Although the experience of expatriation varies greatly from one person to the next, the films themselves exhibit stylistic similarities, from their open- and closed-form aesthetics to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity. The author explores such features while considering the specific histories of individuals and groups that engender divergent experiences, institutions, and modes of cultural production and consumption. Treating creativity as a social practice, he demonstrates that the films are in dialogue not only with the home and host societies but also with audiences, many of whom are also situated astride cultures and whose desires and fears the filmmakers wish to express. Comparing these films to Hollywood films, Naficy calls them "accented." Their accent results from the displacement of the filmmakers, their alternative production modes, and their style. Accented cinema is an emerging genre, one that requires new sets of viewing skills on the part of audiences. Its significance continues to grow in terms of output, stylistic variety, cultural diversity, and social impact. This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies.

Designing Hollywood Christian Esquevin 2023-08-29 Since the 1920s, fashion has played a central role in Hollywood. As the movie-going population consisted largely of women, studios made a concerted effort to attract a female audience by foregrounding fashion. Magazines featured actresses like Jean Harlow and Joan Crawford bedecked in luxurious gowns, selling their glamour as enthusiastically as the film itself. Whereas actors and actresses previously wore their own clothing, major studios hired costume designers and wardrobe staff to fabricate bespoke costumes for their film stars. Designers from a variety of backgrounds, including haute couture and art design, were offered long-term contracts to work on multiple movies. Though their work typically went uncredited, they were charged with creating an image for each star that would help define an actor both on- and off-screen. The practice of working long-term with a single studio disappeared when the studio system began unraveling in the 1950s. By the 1970s, studios had disbanded their wardrobe departments and auctioned off their costumes and props. In *Designing Hollywood: Studio Wardrobe in the Golden Age*, Christian Esquevin showcases the designers who dressed Hollywood's stars from the late 1910s through the 1960s and the unique symbiosis they developed with their studios in creating iconic looks. Studio by studio, Esquevin details the careers of designers like Vera West, who worked on Universal productions such as *Phantom of the Opera* (1925), *Dracula* (1931), and *Bride of Frankenstein* (1931); William Travilla, the talent behind Marilyn Monroe's dresses in *Gentleman Prefer Blondes* (1953) and *The Seven Year Itch* (1955); and Walter Plunkett, the Oscar-winning designer for film classics like *Gone with the Wind* (1939) and *An American in Paris* (1951). Featuring black and white photographs of leading ladies in their iconic looks as well as captivating original color sketches, *Designing Hollywood* takes the reader on a journey from drawing board to silver screen.

California in the Movies Mick LaSalle 2021-05-04 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.

Heartthrobs Carol Dyhouse 2017 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 a great deal about the history of women.

Forbidden Hollywood: The Pre-Code Era (1930-1934) Mark A. Vieira 2019-04-02 Filled with rare images and untold stories from filmmakers, exhibitors, and moviegoers, *Forbidden Hollywood* is the ultimate guide to a gloriously entertaining era when a lax code of censorship let sin rule the movies. *Forbidden Hollywood* is a history of "pre-Code" like none other: you will eavesdrop on production conferences, read nervous telegrams from executives to censors, and hear Americans argue about "immoral" movies. You will see decisions artfully wrought, so as to fool some of the people long enough to get films into theaters. You will read what theater managers thought of such craftiness, and hear from fans as they applauded creativity or condemned crassness. You will see how these films caused a grass-roots movement to gain control of Hollywood—and why they were "forbidden" for fifty years. The book spotlights the twenty-two films that led to the strict new Code of 1934, including *Red-Headed Woman*, *Call Her Savage*, and *She Done Him Wrong*. You'll see Paul Muni shoot a path to power in the original *Scarface*; Barbara Stanwyck climb the corporate ladder on her own terms in *Baby Face*; and misfits seek revenge in *Freaks*. More than 200 newly restored (and some never-before-published) photographs illustrate pivotal moments in the careers of Clara Bow, Joan Crawford, Norma Shearer, and Greta Garbo; and the pre-Code stardom of Claudette Colbert, Cary Grant, Marlene Dietrich, James Cagney, and Mae West. This is the definitive portrait of an unforgettable era in filmmaking.

Cinematic Sociology Jean-Anne Sutherland 2012-04-17 "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." -- Page 4 of cover.

Law Enforcement in American Cinema, 1894-1952 George Beck 2020-10-27 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.

Censoring Sex John E. Semonche 2007-07-20 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 Beauty of the Real Mick LaSalle 2012-05-09 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 aspects 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.

Gender, Space, and the Gaze in Post-Haussmann Visual Culture Temma Balducci 2017-03-27 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.

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