

# Louise Brooks Barry Paris

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**Louise Brooks** Peter Cowie 2006 Published to mark the centennial of her birth, a pictorial tribute chronicles the life and work of the provocative Jazz Age icon, from her early establishment with the Ziegfeld Follies and her successes with such films as Pandora's Box and Diary of a Lost Girl to her relationships with such figures as Charlie Chaplin and CBS founder William S. Paley.

*The Chaperone* Laura Moriarty 2012-04-26 Soon to be a feature film from the creators of Downton Abbey On a summer's day in 1922, Cora Carlisle boards a train from Wichita, Kansas, to New York City, charged with the care of a stunningly beautiful young girl with a jet-black bob and wisdom way beyond her fifteen years. The girl is Louise Brooks and, for her, New York offers a chance of stardom beneath the bright lights of Broadway. For Cora, whose formative years were spent at The New York Home for Friendless Girls, the trip offers the opportunity to discover the truth about her past. It will also, although she doesn't realize it yet, offer her the chance for a very different future. Set in a time of illicit thrills and daring glamour, a time when prohibition reigns and speakeasies thrive behind closed doors, The Chaperone tells Cora's story as she finally discovers who she is and - more importantly - who she wants to be. 'What a beautiful book. I loved every page' Paula McLain, author of The Paris Wife 'This is that rare, precious and fabulous thing - a proper story, with characters you care about desperately and root for right to the end . . . I can't recommend this novel highly enough' Daily Mail 'A lovely novel, full of humanity' Sunday Times

**Song Of Haiti** Barry Paris 2000 Paris tells the story of Larry and Gwen Mellon and the passion that inspired them to leave behind a world of almost unfathomable luxury to devote their lives to the practice of medicine amongst the poorest of the poor. of photos.

Stanwyck Axel Madsen 2015-03-17 A compelling portrait of one of Hollywood's most invincible women, the late Barbara Stanwyck. A most unusual movie star, Stanwyck was an actress of considerable and neglected talent who elevated every role she had, a woman whose personal life matched the rocky road of her career. Whispered to be among Hollywood's scandalous "sewing circle," a group of internationally famous actresses who hid their potentially career-ending lesbianism and bisexuality, Stanwyck kept her liaisons a secret. Despite her steely resolve and her image as a take-control kind of woman, Stanwyck suffered from turbulent marriages and relationships, including her sensational marriage to, and divorce from, the abusive Robert Taylor. Madsen provides a fresh look at this fascinating, complex screen goddess, offering provocative and shocking details from one of Hollywood's most interesting lives.

*Louise Brooks* Barry Paris 1994

*Why Acting Matters* David Thomson 2015-03-01 Does acting matter? David Thomson, one of our most respected and insightful writers on movies and theater, answers this question with intelligence and wit. In this fresh and thought-provoking essay, Thomson tackles this most elusive of subjects, examining the allure of the performing arts for both the artist and the audience member while addressing the paradoxes inherent in acting itself. He reflects on the casting process, on stage versus film acting, and on the cult of celebrity. The art and considerable craft of such gifted artists as Meryl Streep, Laurence Olivier, Vivien Leigh, Marlon Brando, Daniel Day-Lewis, and others are scrupulously appraised here, as are notions of "good" and "bad" acting. Thomson's exploration is at once a meditation on and a celebration of a unique and much beloved, often misunderstood, and occasionally derided art form. He argues that acting not only "matters" but is essential and inescapable, as well as dangerous, chronic, transformative, and exhilarating, be it on the theatrical stage, on the movie screen, or as part of our everyday lives.

The Diary of a Lost Girl (Louise Brooks Edition) Thomas Gladysz 2010-07 The 1929 Louise Brooks film, DIARY OF A LOST GIRL, is based on a bestselling book first published in Germany in 1905. Though little known today, it was a literary sensation at the beginning of the 20th Century. Was it â€" as many believed â€" the real-life diary of a young woman forced by circumstance into a life of prostitution? Or a sensational and clever fake, one of the first novels of its kind? This controversial and often censored work inspired a sequel, a parody, a play, a score of imitators, and two silent films. It was also translated into 14 languages, and sold more than 1,200,000 copies. This new edition of the original English language translation brings this important book back into print in the United States after more than 100 years. It includes an introduction by Thomas Gladysz, Director of the Louise Brooks Society, detailing the book's remarkable history. This special "Louise Brooks Edition" also includes more than three dozen vintage illustrations. More at [www.pandorasbox.com/diary.html](http://www.pandorasbox.com/diary.html)

**Louise Brooks** Barry Paris 1990 The true story of "Lulu"--the dancer, flapper, movie star, libertine, drunk, critic, and cult figure whose life, both on and off screen, epitomizes an era for thousands of film fans. 106 halftones and line drawings.

*Edmund Goulding's Dark Victory* Instructor in Film Studies and Anthropology 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).

**Brave meiden** Karen M. Lutz 2012-11-10 Nadat ze door haar verloofde voor het altaar in de steek is gelaten, wil Zadie Roberts niets meer met de liefde te maken hebben. Gelukkig weet ze samen met haar beste vriend Grey en een paar flessen wijn haar mislukte huwelijksavontuur aardig te verdringen. Dan kondigt Grey zijn verlovng aan met Zadies nuffige nichtje Helen, die haar tot overmaat van ramp als bruidmeisje vraagt. Zadie haat Helen en haar perfecte blonde leven, maar kan geen nee zeggen. Het vrijgezellenfeestje met Helen en haar vervelende vriendinnen is een ramp. Tot iedereen is ingedronken, de parelkettingen af en alle remmen losgaan. De party loopt helemaal uit de hand. Zadie staat voor een dilemma. Moet zij Grey vertellen wat er met Helen is gebeurd die nacht?

*Go West, Young Women!* Hilary Hallett 2013-01-15 In the early part of the twentieth century, migrants made their way

from rural homes to cities in record numbers and many traveled west. Los Angeles became a destination. Women flocked to the growing town to join the film industry as workers and spectators, creating a "New Woman." Their efforts transformed filmmaking from a marginal business to a cosmopolitan, glamorous, and bohemian one. By 1920, Los Angeles had become the only western city where women outnumbered men. In *Go West, Young Women*, Hilary A. Hallett explores these relatively unknown new western women and their role in the development of Los Angeles and the nascent film industry. From Mary Pickford's rise to become perhaps the most powerful woman of her age, to the racist moral panics of the post-World War I years that culminated in Hollywood's first sex scandal, Hallett describes how the path through early Hollywood presaged the struggles over modern gender roles that animated the century to come.

**Flapper** Joshua Zeitz 2009-02-04 Flapper is a dazzling look at the women who heralded a radical change in American culture and launched the first truly modern decade. The New Woman of the 1920s puffed cigarettes, snuck gin, hiked her hemlines, danced the Charleston, and necked in roadsters. More important, she earned her own keep, controlled her own destiny, and secured liberties that modern women take for granted. Flapper is an inside look at the 1920s. With tales of Coco Chanel, the French orphan who redefined the feminine form; Lois Long, the woman who christened herself "Lipstick" and gave New Yorker readers a thrilling entrée into Manhattan's extravagant Jazz Age nightlife; three of America's first celebrities: Clara Bow, Colleen Moore, and Louise Brooks; Dallas-born fashion artist Gordon Conway; Zelta and Scott Fitzgerald, whose swift ascent and spectacular fall embodied the glamour and excess of the era; and more, this is the story of America's first sexual revolution, its first merchants of cool, its first celebrities, and its most sparkling advertisement for the right to pursue happiness. Whisking us from the Alabama country club where Zelta Sayre first caught the eye of F. Scott Fitzgerald to Muncie, Indiana, where would-be flappers begged their mothers for silk stockings, to the Manhattan speakeasies where patrons partied till daybreak, historian Joshua Zeitz brings the 1920s to exhilarating life.

**Audrey Hepburn - Het Nederlandse meisje** Robert Matzen 2019-09-12 Audrey Hepburn is nog altijd een van de meest geliefde Hollywoodsterren, maar geen enkele van de over haar geschreven biografieën beschrijft haar intense ervaringen tijdens de vijfjarige bezetting van Nederland. Tijdens de oorlog nam Hepburn deel aan het verzet, assisteerde ze dokters bij de Slag om Arnhem en maakte ze de Hongerwinter van 1944 door. Maar de oorlogsjaren brachten ook overwinningen mee: ze werd de beroemdste ballerina van Arnhem. Audrey's eigen herinneringen, interviews met bekenden, dagboeken en nieuw onderzoek werpen licht op deze onbekende periode uit haar leven.

Tramp Joyce Milton 2014-07-01 Charlie Chaplin made an amazing seventy-one films by the time he was only thirty-three years old. He was known not only as the world's first international movie star, but as a comedian, a film director, and a man ripe with scandal, accused of plagiarism, communism, pacifism, liberalism, and anti-Americanism. He seduced young women, marrying four different times, each time to a woman younger than the last. In this animated biography of Chaplin, Joyce Milton reveals to us a life riddled with gossip and a struggle to rise from an impoverished London childhood to the life of a successful American film star. Milton shows us how the creation of his famous character—the Tramp, the Little Fellow—was both rewarding and then devastating as he became obsolete with the changes of time. Tramp is a perceptive, clever, and captivating biography of a talented and complicated man whose life was filled with scandal, politics, and art.

Cupboards of Curiosity Amelie Hastie 2007 In *Cupboards of Curiosity* Amelie Hastie rethinks female authorship within film history by expanding the historical archive to include dollhouses, scrapbooks, memoirs, cookbooks, and ephemera. Focusing on women who worked during the silent-film era, Hastie reveals how female stars, directors, and others appropriated personal or "domestic" cultural forms not only to publicize their own achievements but also to reflect on specific films and the broader film industry. Whether considering Colleen Moore's thirty-six scrapbooks or Dietrich's eccentric book *Marlene Dietrich's ABC*, Hastie emphasizes how these women spoke for themselves--as collectors, historians, critics, and experts--often explicitly contemplating the role their writings and material objects would play in subsequent constructions of history. Hastie pays particular attention to the actresses Colleen Moore and Louise Brooks and Hollywood's first female director, Alice Guy-Blaché. From the beginning of her career, Moore worked intently to preserve a lasting place for herself as a Hollywood star, amassing collections of photos, souvenirs, and clippings as well as a dollhouse so elaborate that it drew extensive public attention. Brooks's short essays reveal how she participated in the creation of her image as Lulu and later emerged as a critic of film stardom. The recovery of Blaché's role in film history by feminist critics in the 1970s and 1980s was made possible by the existence of the director's own autobiographical history. Broadening her analytical framework to include contemporary celebrities, Hastie turns to how-to manuals authored by female stars, from Zasu Pitts's cookbook *Candy Hits* to Christy Turlington's *Living Yoga*. She discusses how these assertions of celebrity expertise in realms seemingly unrelated to film and visual culture allow fans to prolong their experience of stardom.

Charlie Chaplin and A Woman of Paris Wes D. Gehring 2021-01-15 Charlie Chaplin's *A Woman of Paris* (1923) was a groundbreaking film which was neither a simple recycling of Peggy Hopkins Joyce's story, nor quickly forgotten. Through heavily-documented "period research," this book lands several bombshells, including Paris is deeply rooted in Chaplin's previous films and his relationship with Edna Purviance, Paris was not rejected by heartland America, Chaplin did "romantic research" (especially with Pola Negri), and Paris' many ongoing influences have never been fully appreciated. These are just a few of the mistakes about Paris.

**Gay L.A.** Lillian Faderman 2009-08-03 Charts LA's gay history, from the first missionary encounters with Native American cross-gendered 'two spirits' to cross-dressing frontier women in search of their fortunes, and from the 1960s gay liberation movement to the creation of gay marketing in the 1990s.

*Max Beaverbrook* Charles Williams 2019-05-07 Financial magician, flamboyant politician, minister in both world wars, press baron, serial philanderer, Winston Churchill's boon companion in the dark days of 1940-41 and in his later years,

Max Beaverbrook was without a doubt one of the most colourful characters of the first half of the twentieth century. Born and brought up in the Scottish Presbyterian fastness of northeast Canada, he escaped to make his fortune in Canadian financial markets. By 1910, when he migrated to Britain at the age of thirty-one, he was already a multimillionaire. With a seat in the House of Commons and then a peerage, he came to know all the senior figures in both British and Canadian politics. In acquiring the Daily Express, he not only built it into a news empire but used its considerable influence to campaign for his own pet causes. As Charles Williams's sweeping biography shows, Beaverbrook was loved and loathed in equal measure. Nevertheless, Williams brings to life a rounded character, with all its flaws and virtues. Above all, it is a story of eighty years of entrepreneurism, political dogfights, wars, sex and grand living, all set in the rich tapestry of the dramatic years of the twentieth century.

*A Light Affliction: a History of Film Preservation and Restoration* Michael Binder 2014-11-23 A history of film preservation and restoration, telling the story from the earliest days of the cinema to the modern days of digital restorations. The cinema was invented in the Victorian era, but for the first four decades of its existence almost no effort was made to preserve the millions of feet of celluloid which rolled through the cameras and projectors of the world. As a result, thousands of movies were lost forever. In the 1930s, the first concerted attempts at film preservation were begun by pioneering individuals such as Iris Barry at New York's Museum of Modern Art; Ernest Lindgren at the British Film Institute, and the indomitable Henri Langlois at the Cinematheque française, a man who performed heroics in occupied France to save the world's cinematic heritage from destruction by the Nazis. The 1980s video boom encouraged the studios finally to instigate asset protection programmes and in the digital age new methods of producing, exhibiting and restoring motion pictures emerged."

*Twilight of the Immortal* Marilyn Jaye Lewis 2021-09-19 As the Great War tore through Europe in the spring of 1916, the privileged stars of Broadway still wore the height of Paris fashions, danced the tango and drank champagne—and ignited a great debate: Stick to the noble tradition of the theater? Or take the train west to a dusty crossroads called Hollywood and stake one's fortunes in the new frontier of motion pictures? Twilight of the Immortal tells the remarkable story of early Hollywood through the eyes of Rosemary McKisco, a wayward young heiress who throws in her lot with the great Alla Nazimova, the first openly lesbian star of stage and screen. Fleeing a respectable marriage to a wealthy Broadway producer on the eve of America's entry into the Great War, Rosemary follows Nazimova to Hollywood, navigating her twilight world where women prefer men and men prefer men. It is the heyday of the Silent Era—a time of indulgent excess, of scandals and free love. For a shining moment, Rudolph Valentino reigns as the silver screen's "Greatest Lover" and Rosemary is not immune to his magnetic charm. As his trusted confidante, she stands by him through the curses of his outrageous fortune—and barely survives his sudden, tragic death. By 1927, as Valentino's infamous funeral fades from the daily headlines to become the less volatile stuff of legend, Rosemary makes her peace with Hollywood at last, but at what cost?

*New York Magazine* 1989-10-23 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

*Real Life Rock* Greil Marcus 2015-10-20 For nearly thirty years, Greil Marcus has written a remarkable column called "Real Life Rock Top Ten." It has been a laboratory where he has fearlessly explored and wittily dissected an enormous variety of cultural artifacts, from songs to books to movies to advertisements. Taken together, his musings, reflections, and sallies amount to a subtle and implicit theory of how cultural objects fall through time and circumstance and often deliver unintended consequences, both in the present and in the future. Real Life Rock reveals the critic in full: direct, erudite, funny, fierce, vivid, uninhibited, and possessing an unerring instinct for art and fraud. The result is an indispensable volume packed with startling arguments and casual brilliance.

*The New Biographical Dictionary of Film* David Thomson 2014-05-06 For almost thirty years, David Thomson's Biographical Dictionary of Film has been not merely "the finest reference book ever written about movies" (Graham Fuller, Interview), not merely the "desert island book" of art critic David Sylvester, not merely "a great, crazy masterpiece" (Geoff Dyer, The Guardian), but also "fiendishly seductive" (Greil Marcus, Rolling Stone). This new edition updates the older entries and adds 30 new ones: Darren Aronofsky, Emmanuelle Beart, Jerry Bruckheimer, Larry Clark, Jennifer Connelly, Chris Cooper, Sofia Coppola, Alfonso Cuarón, Richard Curtis, Sir Richard Eyre, Sir Michael Gambon, Christopher Guest, Alejandro Gonzalez Inarritu, Spike Jonze, Wong Kar-Wai, Laura Linney, Tobey Maguire, Michael Moore, Samantha Morton, Mike Myers, Christopher Nolan, Dennis Price, Adam Sandler, Kevin Smith, Kiefer Sutherland, Charlize Theron, Larry Wachowski and Andy Wachowski, Lew Wasserman, Naomi Watts, and Ray Winstone. In all, the book includes more than 1300 entries, some of them just a pungent paragraph, some of them several thousand words long. In addition to the new "musts," Thomson has added key figures from film history—lively anatomies of Graham Greene, Eddie Cantor, Pauline Kael, Abbott and Costello, Noël Coward, Hoagy Carmichael, Dorothy Gish, Rin Tin Tin, and more. Here is a great, rare book, one that encompasses the chaos of art, entertainment, money, vulgarity, and nonsense that we call the movies. Personal, opinionated, funny, daring, provocative, and passionate, it is the one book that every filmmaker and film buff must own. Time Out named it one of the ten best books of the 1990s. Gavin Lambert recognized it as "a work of imagination in its own right." Now better than ever—a masterwork by the man playwright David Hare called "the most stimulating and thoughtful film critic now writing."

*Supreme City* Donald L. Miller 2015-05-19 An award-winning historian surveys the astonishing cast of characters who helped turn Manhattan into the world capital of commerce, communication and entertainment --

*George Gershwin* Norbert Carnovale 2000 American composer George Gershwin, an icon of the American Jazz Age, indelibly marked 20th-century music, with many of his works becoming standards in the popular and jazz music repertory. This major bibliography includes a brief biography, which examines Gershwin's influence and situates him within the cultural context of his time, a complete cross-reference list of all his compositions, a discography of more than 1,150 items, and a descriptive filmography. The extensive bibliography includes writings by both George and Ira and more than 2,100 entries about George's compositions.

*Wild Bill Wellman* William Wellman, Jr. 2015-04-07 The extraordinary life—the first—of the legendary, undercelebrated Hollywood director known in his day as "Wild Bill" (and he was!) Wellman, whose eighty-two movies (six of them uncredited), many of them iconic; many of them sharp, cold, brutal; others poetic, moving; all of them a lesson in close-up art, ranged from adventure and gangster pictures to comedies, aviation, romances, westerns, and searing social dramas. Among his iconic pictures: the pioneering World War I epic Wings (winner of the first Academy Award for best picture), Public Enemy (the toughest gangster picture of them all), Nothing Sacred, the original A Star Is Born,

Beggars of Life, The Call of the Wild, The Ox-Bow Incident, Battleground, The High and the Mighty... David O. Selznick called him "one of the motion pictures' greatest craftsmen." Robert Redford described him as "feisty, independent, self-taught, and self-made. He stood his ground and fought his battles for artistic integrity, never wavering, always clear in his film sense." Wellman directed Hollywood's biggest stars for three decades, including Clark Gable, Gary Cooper, Barbara Stanwyck, John Wayne, Lauren Bacall, and Clint Eastwood. It was said he directed "like a general trying to break out of a beachhead." He made pictures with such noted producers as Darryl F. Zanuck, Nunnally Johnson, Jesse Lasky, and David O. Selznick. Here is a revealing, boisterous portrait of the handsome, tough-talking, hard-drinking, uncompromising maverick (he called himself a "crazy bastard")—juvenile delinquent; professional ice-hockey player as a kid; World War I flying ace at twenty-one in the Lafayette Flying Corps (the Lafayette Escadrille), crashing more than six planes ("We only had four instruments, none of which worked. And no parachutes . . . Greatest goddamn acrobatics you ever saw in your life")—whose own life story was more adventurous and more unpredictable than anything in the movies. Wellman was a wing-walking stunt pilot in barnstorming air shows, recipient of the Croix de Guerre with two Gold Palm Leaves and five United States citations; a bad actor but good studio messenger at Goldwyn Pictures who worked his way up from assistant cutter; married to five women, among them Marjorie Crawford, aviatrix and polo player; silent picture star Helene Chadwick; and Dorothy Coonan, Busby Berkeley dancer, actress, and mother of his seven children. Irene Mayer Selznick, daughter of Louis B. Mayer, called Wellman "a terror, a shoot-up-the-town fellow, trying to be a great big masculine I-don't-know-what. David had a real weakness for him. I didn't share it." Yet she believed enough in Wellman's vision and cowritten script about Hollywood to persuade her husband to produce A Star Is Born, which Wellman directed. After he took over directing Tarzan Escapes at MGM, Wellman went to Louis B. Mayer and asked to make another Tarzan picture on his own. "What are you talking about? It's beneath your dignity," said Mayer. "To hell with that," said Wellman, "I haven't got any dignity." Now William Wellman, Jr., drawing on his father's unpublished letters, diaries, and unfinished memoir, gives us the first full portrait of the man-boy, flyer, husband, father, director, artist. Here is a portrait of a profoundly American spirit and visionary, a man's man who was able to put into cinematic storytelling the most subtle and fulsome of feeling, a man feared, respected, and loved.

*Anagrams of Desire* Charlotte Crofts 2003-04-19 This is the only book-length study of Carter's work in media, a critically neglected body of work comprising five radio plays, two film adaptations, and a television documentary, as well as two unrealised screenplays, an operatic libretto, and a stage play.

*Women Filmmakers in Early Hollywood* Karen Ward Mahar 2008-08-25 A study of how and why women in early twentieth-century Hollywood went from having plenty of filmmaking opportunities to very few. Women Filmmakers in Early Hollywood explores when, how, and why women were accepted as filmmakers in the 1910s and why, by the 1920s, those opportunities had disappeared. In looking at the early film industry as an industry—a place of work—Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender, work culture, and business within modern industrial organizations. In the early 1910s, the film industry followed a theatrical model, fostering an egalitarian work culture in which everyone—male and female—helped behind the scenes in a variety of jobs. In this culture women thrived in powerful, creative roles, especially as writers, directors, and producers. By the end of that decade, however, mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system. As the movie industry remade itself in the image of a modern American business, the masculinization of filmmaking took root. Mahar's study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture. Tracing the transformation of the film industry into a legitimate "big business" of the 1920s, and explaining the fate of the female filmmaker during the silent era, Mahar demonstrates how industrial growth and change can unexpectedly open—and close—opportunities for women. "With meticulous scholarship and fluid writing, Mahar tells the story of this golden era of female filmmaking . . . Women Filmmakers in Early Hollywood is not to be missed." —Samantha Barbas, Women's Review of Books "Mahar views the business of making movies from the inside-out, focusing on questions about changing industrial models and work conventions. At her best, she shows how the industry's shifting business history impacted women's opportunities, recasting current understanding about the American film industry's development." —Hilary Hallett, Reviews in American History "A scrupulously researched and argued analysis of how and why women made great professional and artistic gains in the U.S. film industry from 1906 to the mid-1920s and why they lost most of that ground until the late twentieth century." —Kathleen Feeley, Journal of American History "Women Filmmakers in Early Hollywood offers convincing evidence of how economic forces shaped women's access to film production and presents a complex and engaging story of the women who took advantage of those opportunities." —Pennee Bender, Business History Review

*Nothing Sacred* Angela Carter 2016-10-06 In the pursuit of magnificence, nothing is sacred,' says Angela Carter, and magnificence is indeed her own achievement. One of the most acclaimed novelists of her generation, her work as a journalist and critic was no less original. Long autobiographical pieces on her life in South Yorkshire and South London are followed by highly individual inspections of 'abroad'. Some of her most brilliant writing is devoted to Japan - exotically and erotically described here - so perfectly suited to the Carter pen. Domestically, Angela Carter used her mordant wit and accurate eye to inspect England and Englishness as it manifested itself throughout the land. Then she turns to her own craft, and her extraordinarily wide-ranging book reviews are masterpieces.

*Hollywood v. Beauty and the Synchronicity of the Six* Kirk Henderson 2020-05-04 Hollywood v. Beauty and the Synchronicity of the Six presents the biographies of six movie actresses from the 1920s to the 1970s, with a single actress representing her decade of activity: Louise Brooks 1920s, Jean Harlow 1930s, Hedy Lamarr 1940s, Barbara Payton 1950s, Jean Seberg 1960s, and Sondra Locke 1970s. The synchronicity between the lives of these women is phenomenal, and their stories are as dramatic and exciting as any to come from that town, stretching all the way from complete ruination to thrilling triumph. Along the way, the story of movies in the Golden Age unfolds as six movie actresses try to survive in the most artificial place on Earth. The power elite of Hollywood could transform unknowns into movie stars or erase the famous into oblivion. Since beauty has its own innate power, it is inevitable these two entities would face off.

*Audrey Hepburn* Barry Paris 2001-09-01 The most ambitious and personal account ever written about Hollywood's most gracious star-Audrey Hepburn by Barry Paris is a "moving portrayal" (The New York Times Book Review) that truly captures the woman who captured our hearts... With the insights of family and friends who never before spoke to a Hepburn biographer-and never-before-published photographs-Paris has created an in-depth portrait of the actress, from her childhood in Nazi-occupied Europe, through her legendary career, and into her UN ambassadorship. *Charlie Chaplin and His Times* Kenneth Schuyler Lynn 1997 A full-scale portrait of Charlie Chaplin discusses the life and times of a comedic genius whose roles masked a complex, sometimes tragic and turbulent personal life. 20,000 first printing.

**De man van mijn dromen** C Sittenfeld 2012-01-30 Zomer, 1991. Hannah Gavener is veertien jaar oud. In allerlei tijdschriften leest ze over sprookjesachtige bruiloften van filmsterren, terwijl het huwelijk van haar ouders op de klippen loopt. In de jaren die volgen ontdekt Hannah dat veel vragen over de liefde eerder moeilijker dan makkelijker te beantwoorden zijn naarmate je ouder wordt. Wanneer kun je bijvoorbeeld je tekortkomingen als volwassene niet meer afschuiven op een ongelukkige jeugd? En is het nu romantisch of juist naïef als je alles op het spel zet om een man te volgen die jou misschien helemaal niet ziet zitten? Na een lange reeks mislukte relaties besluit Hannah alle zekerheden in haar leven overboord te gooien en voor de eerste keer haar hart te volgen. De man van mijn dromen is een aanstekelijke en hartverwarmende roman die met een flinke dosis humor laat zien dat het de moeite waard is om risico's te nemen in je liefdesleven. Curtis Sittenfeld (1976) schrijft onder meer voor The New York Times. Haar debuutroman *Prep* was wereldwijd een groot succes. De man van mijn dromen is haar tweede roman. 'De man van mijn dromen is intelligent en ontroerend. Sittenfeld heeft een briljante schrijfstijl.' - The Washington Post 'De man van mijn dromen is zo eerlijk geschreven dat je voelt dat de auteur je niet om de tuin leidt, maar gewoon de rauwe waarheid over emoties en seks blootlegt. Dit is een dappere en verfrissende roman.' - Alice Munro 'De nieuwe roman van Sittenfeld is indrukwekkend, maar bovenal heerlijk om te lezen.' - The Guardian

**Hollywood on the Hudson** Richard Koszarski 2008 A nostalgic, visual study reveals that many writers, producers, and directors continued to work in New York during the 1920s and 1930s even as film industry executives had centralized the mass production of feature pictures in film factories across Southern California.

**Louise Brooks** Barry Paris 1993

**Shaking A Leg** Angela Carter 2013-01-31 WITH A NEW INTRODUCTION BY RACHEL COOKE Reading *Shaking a Leg* is like spending time with the funniest, wisest friend you've ever had; a person whose breadth of interest ranges from food to feminism to science fiction, and everything in between; a person with an entirely unpredictable train of thought but whose exuberance, knowledge and insight sweeps you along. Bursting with ideas, culturally astute and sparkingly witty, this

comprehensive volume of Angela Carter's journalism is the most down-to-earth and entertaining companion to latter twentieth-century thought you'll ever need.

**Pandora's Box (Die Büchse der Pandora)** Pamela Hutchinson 2020-05-14 G.W. Pabst's 1929 silent classic *Pandora's Box* (Die Büchse der Pandora), stars Hollywood icon Louise Brooks as the enigmatic heroine whose erotic charms lead to disaster for the men drawn into her web. Despite failing commercially upon release, it has evolved into a cult film long after it should have been forgotten. *Pandora's Box* captivates audiences with its libidinous, violent story, and its mysterious heroine whose motivations, as well as whose guilt or innocence, are difficult to determine. It is a sophisticated adaptation of Frank Wedekind's *Lulu* plays, and indisputably Louise Brooks' finest performance on film. In her compelling study, Pamela Hutchinson traces *Pandora's* production history and the many contexts of its creation and afterlife, revisiting and challenging many assumptions made about the film, its lead character and its star. Analysing the film act by act, she explores the conflicted relationship between Brooks and the director G.W. Pabst, the film's historical contexts in Weimar Berlin, and its changing fortunes since its release.

**Notable American Women** Susan Ware 2004 Entries on almost five hundred women representing a wide range of fields of endeavor are featured in a collection of biographical essays that integrate each woman's personal life with her professional achievements, set in the context of historical develop

**New York Magazine** 1989-10-23 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

**Feeding the Eye** Anne Hollander 2000-10-02 "Only a learned and daring intelligence could produce these dazzling essays on clothes, painting, literature, movies, and much more."—Elizabeth Hardwick