

Old Hollywood 2018 12 X 12 Inch Monthly Square Wall Calendar Usa United States Of America California Los Angeles Pacific West City Multilingual Edition

A comprehensive analysis of Donald Trump's legal history reveals his temperament, methods, character, and morality. Unlike all previous presidents who held distinguished positions in government or the military prior to entering office, Donald Trump's political worldview was molded in the courtroom. He sees law not as a system of rules to be obeyed and ethical ideals to be respected, but as a weapon to be used against his adversaries or a hurdle to be sidestepped when it gets in his way. He has weaponized the justice system throughout his career, and he has continued to use these backhanded tactics as Plaintiff in Chief. In this book, distinguished New York attorney James D. Zirin presents Trump's lengthy litigation history as an indication of his character and morality, and his findings are chilling: if you partner with Donald Trump, you will probably wind up litigating with him. If you enroll in his university or buy one of his apartments, chances are you will want your money back. If you are a woman and you get too close to him, you may need to watch your back. If you try to sue him, he's likely to defame you. If you make a deal with him, you had better get it in writing. If you are a lawyer, an architect, or even his dentist, you'd better get paid up front. If you venture an opinion that publicly criticizes him, you may be sued for libel. A window into the president's dark legal history, Plaintiff in Chief is as informative as it is disturbing.

A brutally honest look at the systemic exclusion of women in film—an industry with massive cultural influence—and how, in response, women are making space in cinema for their voices to be heard. Generation after generation, women have faced the devastating reality that Hollywood is a system built to keep them out. The films created by that system influence everything from our worldviews to our brain chemistry. When women's voices are excluded from the medium, the impact on society is immense. Actor, screenwriter, and award-winning independent filmmaker Naomi McDougall Jones takes us inside the cutthroat, scandal-laden film industry, where only 5% of top studio films are directed by women and less than 20% of leading characters in mainstream films are female. Jones calls on all of us to act radically to build a different kind of future for cinema—not only for the women being actively hurt inside the industry but for those outside it, whose lives, purchasing decisions, and sense of selves are shaped by the stories told. Informed by the journey of her own career; by interviews with others throughout the film industry; and by cold, hard data, Jones deconstructs the casual, commonplace sexism rampant in Hollywood that has kept women out of key roles for decades. Next, she shows us the growing women-driven revolution in filmmaking—sparked by streaming services, crumbling distribution models, direct-to-audience access via innovative online platforms, and outside advocacy groups—which has enabled women to build careers outside the traditional studio system. Finally, she makes a business case for financing and producing films by female filmmakers.

The advent of new screening practices and viewing habits in the twenty-first century has spurred a public debate over what it means to be a “cinophile.” In *Anxious Cinephilia*, Sarah Keller places these competing visions in historical and theoretical perspective, tracing how the love of movies intertwines with anxieties over the content

and impermanence of cinematic images. Keller reframes the history of cinephilia from the earliest days of film through the French New Wave and into the streaming era, arguing that love and fear have shaped the cinematic experience from its earliest days. This anxious love for the cinema marks both institutional practices and personal experiences, from the curation of the moviegoing experience to the creation of community and identity through film festivals to posting on social media. Through a detailed analysis of films and film history, Keller examines how changes in cinema practice and spectatorship create anxiety even as they inspire nostalgia. *Anxious Cinephilia* offers a new theoretical approach to the relationship between spectator and cinema and reimagines the concept of cinephilia to embrace its diverse forms and its uncertain future.

Propaganda is inescapable. It's everywhere. Students need to analyze, resist, critique—and create. Media literacy educators have always insisted that we are both creators and receivers of media messages. The truth of this is even more apparent in today's digital environment, with children and adults alike participating in a ubiquitous, nonstop stream of social media. Clearly, students need the tools to interpret news and information critically—not just for school but for life in a “post-truth” world, where the lines blur between entertainment, information, and persuasion. Renee Hobbs demonstrates how a global perspective on contemporary propaganda enables educators to stimulate both the intellectual curiosity and the cultural sensitivities of students. Replete with classroom and online learning activities and samples of student work, *Mind Over Media* provides a state-of-the-art look at the theory and practice of propaganda in contemporary society, and shows how to build learners' critical thinking and communication skills on topics including computational propaganda, content marketing, fake news, and disinformation.

Corporeality in Early Cinema inspires a heightened awareness of the ways in which early film culture, and screen praxes overall are inherently embodied. Contributors argue that on- and offscreen (and in affiliated media and technological constellations), the body consists of flesh and nerves and is not just an abstract spectator or statistical audience entity. Audience responses from arousal to disgust, from identification to detachment, offer us a means to understand what spectators have always taken away from their cinematic experience. Through theoretical approaches and case studies, scholars offer a variety of models for stimulating historical research on corporeality and cinema by exploring the matrix of screened bodies, machine-made scaffolding, and their connections to the physical bodies in front of the screen.

Miriam Hopkins (1902--1972) first captured moviegoers' attention in daring precode films such as *Dr. Jekyll and Mr. Hyde* (1931), *The Story of Temple Drake* (1933), and Ernst Lubitsch's *Trouble in Paradise* (1932). Though she enjoyed popular and critical acclaim in her long career -- receiving an Academy Award nomination for *Becky Sharp* (1935) and a Golden Globe nomination for *The Heiress* (1949) -- she is most often remembered for being one of the most difficult actresses of Hollywood's golden age. Whether she was fighting with studio moguls over her roles or feuding with her avowed archrival, Bette Davis, her reputation for temperamental behavior is legendary. In the first comprehensive biography of this colorful performer, Allan R. Ellenberger illuminates Hopkins's fascinating life and legacy. Her freewheeling film career was exceptional in studio-era Hollywood, and she managed to establish herself as a top star

at Paramount, RKO, Goldwyn, and Warner Bros. Over the course of five decades, Hopkins appeared in thirty-six films, forty stage plays, and countless radio programs. Later, she emerged as a pioneer of TV drama. Ellenberger also explores Hopkins's private life, including her relationships with such intellectuals as Theodore Dreiser, Dorothy Parker, Gertrude Stein, and Tennessee Williams. Although she was never blacklisted for her suspected Communist leanings, her association with these freethinkers and her involvement with certain political organizations led the FBI to keep a file on her for nearly forty years. This skillful biography treats readers to the intriguing stories and controversies surrounding Hopkins and her career, but also looks beyond her Hollywood persona to explore the star as an uncompromising artist. The result is an entertaining portrait of a brilliant yet underappreciated performer.

She Animates examines the work of twelve female animation directors in the Soviet Union and Russia, who have long been overlooked by film scholars and historians. Our approach examines these directors within history, culture, and industrial practice in animation. In addition to making a case for including these women and their work in the annals of film and animation history, this volume also makes an argument for why their work should be considered part of the tradition of women's cinema. We offer textual analysis that focuses on the changing attitudes towards both the woman question and feminism by examining the films in light of the emergence and evolution of a Soviet female subjectivity that still informs women's cinema in Russia today.

This book examines *Black Panther* not only as a film grounded in Afro-futurism, but also as an invitation for viewers to think about relevant real-world social questions about identity, liberation, and racial justice, ultimately posing the question of how *Black Panther* invites a reimagining of Blackness.

Lights, Camera, Fastball is a fascinating look at the Hollywood Stars, a glamour-shrouded baseball team with a star-studded fan base during the Golden Age of Hollywood. Throughout their glorious twenty-year run in the Pacific Coast League, the Stars were an inventive team whose innovations are still seen in professional baseball today.

This book claims that Hollywood cinema had a significant relationship with the millennial crisis of masculinity, as the films of the fin de millennium movement reflected the cultural discourse of concern over the crisis of masculinity through a dichotomous structure of either feminine or hyper-masculine representations of male identity.

Through a set of vibrant case studies, this collection investigates rebooting as a practice that seeks to remake an entire film series or franchise, with ambitions that are at once respectful and revisionary.

Films create both an impression of and — at times for younger audiences — a primary definition of events, people, and issues of an era. *The 1960s on Film* examines the 1960s as the decade was presented in ten films that focused on that decade. Discussion will focus on both what the films have to say about the era and how close they come to accurately depicting it. For example, films such as *Mississippi Burning* and *Selma* tell the story of racial conflict and hope for reconciliation in the 1960s. Other films such as *The Right Stuff* and *Hidden Figures* show the deep fascination America had at that time with the burgeoning space program and NASA, while *Easy Rider* and *The Doors* analyze the role of rock music and drugs among young people of the decade. *The Deer Hunter* studies the controversies surround the war in Vietnam. *Mad Men*, *JFK* and *Thirteen Days* also receive significant treatment in this exciting volume. Films like *Zama* and *The Headless Woman* have made Lucrecia Martel a fixture on festival marquee and critic's best lists. Though often allied with mainstream figures and genre frameworks, Martel works within art cinema, and since her 2001 debut *The Swamp* she has

become one of international film's most acclaimed auteurs. Gerd Gemünden offers a career-spanning analysis of a filmmaker dedicated to revealing the ephemeral, fortuitous, and endless variety of human experience. Martel's focus on sound, touch, taste, and smell challenge film's usual emphasis on what a viewer sees. By merging of these and other experimental techniques with heightened realism, she invites audiences into film narratives at once unresolved, truncated, and elliptical. Gemünden aligns Martel's filmmaking methods with the work of other international directors who criticize—and pointedly circumvent—the high-velocity speeds of today's cinematic storytelling. He also explores how Martel's radical political critique forces viewers to rethink entitlement, race, class, and exploitation of indigenous peoples within Argentinian society and beyond.

The beloved New York Times columnist "inspires women to embrace aging and look at it with a new sense of hope" in this lively, fascinating, eye-opening look at women and aging in America (Parade Magazine). "You're not getting older, you're getting better," or so promised the famous 1970's ad -- for women's hair dye. Americans have always had a complicated relationship with aging: embrace it, deny it, defer it -- and women have been on the front lines of the battle, willingly or not. In her lively social history of American women and aging, acclaimed New York Times columnist Gail Collins illustrates the ways in which age is an arbitrary concept that has swung back and forth over the centuries. From Plymouth Rock (when a woman was considered marriageable if "civil and under fifty years of age"), to a few generations later, when they were quietly retired to elderdom once they had passed the optimum age for reproduction, to recent decades when freedom from striving in the workplace and caretaking at home is often celebrated, to the first female nominee for president, American attitudes towards age have been a moving target. Gail Collins gives women reason to expect the best of their golden years.

Television and film have always been connected, but recent years have seen them overlapping, collaborating, and moving towards each other in ever more ways. Set amidst this moment of unprecedented synergy, this book examines how television and film culture interact in the 21st century. Both media appear side by side in many platforms or venues, stories and storytellers cross between them, they regularly have common owners, and they discuss each other constantly. Jonathan Gray and Derek Johnson examine what happens at these points of interaction, studying the imaginary borderlands between each medium, the boundary maintenance that quickly envelops much discussion of interaction, and ultimately what we allow or require television and film to be. Offering separate chapters on television exhibition at movie theaters, cinematic representations of television, television-to-film and film-to-television adaptations, and television producers crossing over to film, the book explores how each zone of interaction invokes fervid debate of the roles that producers, audiences, and critics want and need each medium to play. From Game of Thrones to The TV Set, Bewitched to the Marvel Cinematic Universe, hundreds of TV shows and films are discussed. Television Goes to the Movies will be of interest to students and scholars of television studies, film studies, media studies, popular culture, adaptation studies, production studies, and media industries.

The treatment—and mistreatment—of women throughout history continues to be a necessary topic of discussion, in order for progress to be made and equality to be achieved. While current articles and books expose troubling truths of the gender divide, modern cinema continues to provide problematic depictions of such behavior—with a few heartening exceptions. The Encyclopedia of Sexism in American Films closely examines the many, pervasive forms of sexism in contemporary productions—from clueless comedies to superhero blockbusters. In more than 130 entries, this volume explores a number of cinematic grievances including: the objectification of women's bodies the limited character types available for female performers the lack of sexual diversity on the screen the limited range of desirable traits for female performers the use of gratuitous sex the narrow focus on heteronormative depictions of

courtship and romance. The films discussed here include *As Good as It Gets* (1999), *Beauty and The Beast* (2017), *The Devil Wears Prada* (2006), *Do the Right Thing* (1989), *Easy A* (2010), *The Forty-Year-Old Virgin* (2005), *Hidden Figures* (2016), *Lost in Translation* (2003), *Mulholland Drive* (2001), *Showgirls* (1995), *The Silence of the Lambs* (1991), *Star Wars* (1977), *Thelma & Louise* (1991), *Tootsie* (1982), *The Witches of Eastwick* (1987), and *9 to 5* (1980). By digging deeply into more insidious forms of sexual/gender discrimination, this book illuminates one more aspect of women's lives that deserves to be understood. Offering insights and analysis from more than fifty contributors, *The Encyclopedia of Sexism in American Films* will appeal to scholars of cinema, gender studies, women's studies, and cultural history.

Reframing Vivien Leigh takes a new look at the laboring life one of the twentieth century's most iconic stars. Author Lisa Stead reframes the dominant narratives that have surrounded Leigh's life and career, offering a new perspective on Vivien Leigh as a distinctly archival subject. The book examines the collections and curatorial practices that have built up around her, exploring material documents collated by her own hand and by those who worked with her. The book also examines the collection practices of those who have developed deep, long-standing fandoms of her life and work. To do so, the book draws upon new oral history work with curators, archivists and fan collectives and examines a variety of archived correspondence, items of dress and costume, script annotations, photography, press clippings, props and memorabilia. It argues that such material has the potential to produce a new interpretation of Leigh as a creative laborer. As such, the book casts new light on the labor of archiving itself and the significance of archival processes and practices to contemporary feminist film historiography.

Adopting and developing a 'cultural politics' approach, this comprehensive study explores how Hollywood movies generate and reflect political myths about social and personal life that profoundly influence how we understand power relations. Instead of looking at genre, it employs three broad categories of film. 'Security' films present ideas concerning public order and disorder, citizen–state relations and the politics of fear. 'Relationalities' films highlight personal and intimate politics, bringing norms about identities, gender and sexuality into focus. In 'socially critical' films, particular issues and ideas are endowed with more overtly political significance. The book considers these categories as global political technologies implicated in hegemonic and 'soft power' relations whose reach is both deep and broad.

Engineering Hollywood tells the story of the formation of the Hollywood studio system not as the product of a genius producer, but as an industry that brought together creative practices and myriad cutting-edge technologies in ways that had never been seen before. Using extensive archival research, this book examines the role of technicians, engineers, and trade organizations in creating a stable technological infrastructure on which the studio system rested for decades. Here, the studio system is seen as a technology-dependent business with connections to the larger American industrial world. By focusing on the role

played by technology, we see a new map of the studio system beyond the backlots of Los Angeles and the front offices in New York. In this study, Hollywood includes the labs of industrial manufacturers, the sales routes of independent firms, the garages of tinkerers, and the clubhouses of technicians' societies. Rather than focusing on the technical improvements in any particular motion picture tool, this book centers on the larger systems and infrastructures for dealing with technology in this creative industry. *Engineering Hollywood* argues that the American industry was stabilized and able to dominate the motion picture field for decades through collaboration over technologies of everyday use. Hollywood's relationship to its essential technology was fundamentally one of interdependence and cooperation-with manufacturers, trade organizations, and the competing studios. As such, Hollywood could be defined as an industry by participation in a closed system of cooperation that allowed a select group of producers and manufacturers to dominate the motion picture business for decades.

Aging is one of the most compelling issues today, with record numbers of seniors over sixty-five worldwide. *Gray Matters: Finding Meaning in the Stories of Later Life* examines a diverse array of cultural works including films, literature, and even art that represent this time of life, often made by people who are seniors themselves. These works, focusing on important topics such as housing, memory loss, and intimacy, are analyzed in dialogue with recent research to explore how "stories" illuminate the dynamics of growing old by blending fact with imagination. *Gray Matters* also incorporates the life experiences of seniors gathered from over two hundred in-depth surveys with a range of questions on growing old, not often included in other age studies works. Combining cultural texts, gerontology research, and observations from older adults will give all readers a fuller picture of the struggles and pleasures of aging and avoids oversimplified representations of the process as all negative or positive.

American culture has long represented mixed-race identity in paradoxical terms. On the one hand, it has been associated with weakness, abnormality, impurity, transgression, shame, and various pathologies; however, it can also connote genetic superiority, exceptional beauty, and special potentiality. This ambivalence has found its way into superhero media, which runs the gamut from Ant-Man and the Wasp's tragic mulatta villain Ghost to the cinematic depiction of Aquaman as a heroic "half-breed." The essays in this collection contend with the multitude of ways that racial mixedness has been presented in superhero comics, films, television, and literature. They explore how superhero media positions mixed-race characters within a genre that has historically privileged racial purity and propagated images of white supremacy. The book considers such iconic heroes as Superman, Spider-Man, and The Hulk, alongside such lesser-studied characters as Valkyrie, Dr. Fate, and Steven Universe. Examining both literal and symbolic representations of racial mixing, this study interrogates how we might challenge and rewrite stereotypical narratives about mixed-race identity, both in

superhero media and beyond.

New Perspectives on the War Film addresses the gap in the representation of many forgotten faces of war in mainstream movies and global mass media. The authors concentrate on the untold narratives of those who fought in combat and were affected by its brutal consequences. Chapters discuss the historically under-represented stories of individuals including women, African-American and Indigenous Soldiers. Issues of homosexuality and gender relations in the military, colonial subjects and child soldiers, as well as the changing nature of war via terrorism and bioterrorism are closely analyzed. The contributors demonstrate how these viewpoints have been consistently ignored in mainstream, blockbuster war sagas and strive to re-integrate these lost perspectives into current and future narratives.

This book looks closely at Ernst Lubitsch's *The Student Prince in Old Heidelberg*, a film undervalued by film scholars and critics. It advocates for the elevation of the film within the canon of Lubitsch's films, as well as an appreciation of the classical style it represents, characterized by aesthetics, meticulous structure, and understatement.

Pre-World War II Hollywood musicals weren't only about Astaire and Rogers, Mickey and Judy, Busby Berkeley, Bing Crosby, or Shirley Temple. The early musical developed through tangents that reflected larger trends in film and American culture at large. Here is a survey of select titles with a variety of influences: outsized songwriter personalities, hubbub over "hillbilly" and cowboy stereotypes, the emergence of swing, and the brief parade of opera stars to celluloid. Featured movies range from the smash hit *Alexander's Ragtime Band* (1938), to obscurities such as *Are You There?* (1930) and *Swing, Sister, Swing* (1938), to the high-grossing but now forgotten *Mountain Music* (1937), and *It's Great to Be Alive* (1933), a zesty pre-Code musical/science-fiction/comedy mishmash. Also included are some of the not-so-memorable pictures made by some of the decade's greatest musical stars.

? "What audacity!" exclaimed actor Robert Wagner when he heard about the authors' adolescent exploits in nabbing interviews with Hollywood celebrities. In 1978, Fantle and Johnson, St. Paul teenagers, boarded a plane to meet with Fred Astaire and Gene Kelly. They had written the stars requesting interviews—and to their amazement, both agreed. Over the years, more than 250 other stars also agreed—Lucille Ball, Bob Hope, James Cagney, Mickey Rooney, Debbie Reynolds, George Burns, Rod Steiger, Milton Berle, Frank Capra and Hoagy Carmichael, to name a few. Published for the first time and with exclusive photos, this selection of 75 interviews chronicles the authors' 40-year quest for insights and anecdotes from iconic 20th century artists.

Based on groundbreaking original reporting, an extensive new look at Donald Trump's relationships with women, revealing new accusations of sexual misconduct, exploring the roots of his alleged predatory behavior, and illustrating how Trump's presidency has helped catalyze the #MeToo movement and revitalize women's activism.

An authoritative guide to the action-packed film genre With 24 incisive, cutting-edge contributions from esteemed scholars and critics, *A Companion to the Action Film* provides an authoritative and in-depth guide to this internationally popular and wide-ranging genre. As the

first major anthology on the action film in more than a decade, the volume offers insights into the genre's historical development, explores its production techniques and visual poetics, and provides reflections on the numerous social, cultural, and political issues it has and continues to embody. A Companion to the Action Film offers original research and critical analysis that examines the iconic characteristics of the genre, its visual aesthetics, and its narrative traits; considers the impact of major directors and stars on the genre's evolution; puts the action film in dialogue with various technologies and other forms of media such as graphic novels and television; and maps out new avenues of critical study for the future. This important resource: Offers a definitive guide to the action film Contains insightful contributions from a wide range of international film experts and scholars Reviews the evolution of the genre from the silent era to today's age of digital blockbusters Offers nuanced commentary and analysis of socio-cultural issues such as race, nationality, and gender in action films Written for scholars, teachers and students in film studies, film theory, film history, genre studies, and popular culture, A Companion to the Action Film is an essential guide to one of international cinema's most important, popular, and influential genres.

This book reveals how Spielberg utilises stylistic strategies that are both unique and innovative when considered within the context of the classical Hollywood system. James Mairata identifies two distinct systems at work in Spielberg's application of style. One is the use of deep space compositions and staging, a form that was commonly seen in Hollywood cinema until the rise of the 'New Hollywood' in the early 1970s. The other system is based on the ubiquitous shot, reverse shot arrangement most commonly used for dialogue scenes, and which Spielberg has modified into what the author describes as wide reverses. Through the integration of both systems, Spielberg is able to create a more complete visual sense of scenographic space and a more comprehensive world of the narrative, while still remaining within the conventional boundaries of classical style. The wide reverse system also permits him to present a more highly developed version of Hollywood's conventional practice of rendering style as transparent or unnoticed. This volume shows that this, together with the wide reverse further enables Spielberg to create a narrative that offers the spectator both a more immersive and more affective experience.

The idea of "The Green Book" is to give the Motorist and Tourist a Guide not only of the Hotels and Tourist Homes in all of the large cities, but other classifications that will be found useful wherever he may be. Also facts and information that the Negro Motorist can use and depend upon. There are thousands of places that the public doesn't know about and aren't listed. Perhaps you know of some? If so send in their names and addresses and the kind of business, so that we might pass it along to the rest of your fellow Motorists. You will find it handy on your travels, whether at home or in some other state, and is up to date. Each year we are compiling new lists as some of these places move, or go out of business and new business places are started giving added employment to members of our race.

During World War I, as young men journeyed overseas to battle, American women maintained the home front by knitting, fundraising, and conserving supplies. These became daily chores for young girls, but many longed to be part of a larger, more glorious war effort--and some were. A new genre of young adult books entered the market, written specifically with the young girls of the war period in mind and demonstrating the wartime activities of women and girls all over the world. Through fiction, girls could catch spies, cross battlefields, man machine guns, and blow up bridges. These adventurous heroines were contemporary feminist role models, creating avenues of leadership for women and inspiring individualism and self-discovery. The work presented here analyzes the powerful messages in such literature, how it created awareness and grappled with the engagement of real girls in the United States and Allied war effort, and how it reflects their contemporaries' awareness of girls' importance.

DK Eyewitness Travel Guide: California will lead you straight to the best attractions California

has to offer and provides the insider travel tips you need, whether you're making the most of the nightlife or exploring historic towns and museums. Fully illustrated, it covers all the major cities and sights, from Los Angeles, southern California, and the national parks to San Francisco and the bay area to California wine country, the north, and more. DK Eyewitness Travel Guide: California explores the culture, history, architecture, wildlife, beaches, and scenic walks and drives. You'll find 3-D illustrated cutaways and floor plans of all the must-see sights, as well as street maps and reliable information for getting around. Plus, this guidebook is packed with comprehensive listings of the best hotels, restaurants, shops, and nightlife in each area for all budgets. With hundreds of full-color photographs, hand-drawn illustrations, and custom maps that brighten every page, DK Eyewitness Travel Guide: California truly shows you this state as no one else can.

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Much has changed since Camille Paglia first burst onto the scene with her groundbreaking *Sexual Personae*, but the laser-sharp insights of this major American thinker continue to be ahead of the curve—not only capturing the tone of the moment but also often anticipating it. Opening with a blazing manifesto of an introduction in which Paglia outlines the bedrock beliefs that inform her writing—freedom of speech, the necessity of fearless inquiry, and a deep respect for all art, both erudite and popular—*Provocations* gathers together a rich, varied body of work that illuminates everything from the *Odyssey* to the Oscars, from punk rock to presidents past and present. Whatever your political inclination or literary and artistic touchstones, Paglia's takes are compulsively readable, thought provoking, galvanizing, and an essential part of our cultural dialogue, invariably giving voice to what most needs to be said.

Sex and Sexuality in Modern Screen Remakes examines how sexiness, sexuality and revisited sexual politics are used to modernize film and TV remakes. This exploration provides insight into the ever-evolving—and ever-contested—role of sex in society, and scrutinizes the politics and economics underpinning modern media reproduction. More nudity, kinky sex, and queer content are increasingly deployed in remakes to attract, and to titillate, a new generation of viewers. While sex in this book refers to increased erotic content, this discussion also incorporates an investigation of other uses of sex and gender to help a remake appear woke and abreast of the zeitgeist including feminist reimaginings and 'girl power' make-overs, updated gender roles, female cast-swaps, queer retellings, and repositioned gazes. Though increased sex is often

considered a sign of modernity, gratuitous displays of female nudity can sometimes be interpreted as sexist and anachronistic, in turn highlighting that progressiveness around sexuality in contemporary media is not a linear story. Also examined therefore, are remakes that reduce the sexual content to appear cutting-edge and cognizant of the demands of today's audiences.

In *Manufacturing Celebrity* Vanessa Díaz traces the complex power dynamics of the reporting and paparazzi work that fuel contemporary Hollywood and American celebrity culture. Drawing on ethnographic fieldwork, her experience reporting for *People* magazine, and dozens of interviews with photographers, journalists, publicists, magazine editors, and celebrities, Díaz examines the racialized and gendered labor involved in manufacturing and selling relatable celebrity personas. Celebrity reporters, most of whom are white women, are expected to leverage their sexuality to generate coverage, which makes them vulnerable to sexual exploitation and assault. Meanwhile, the predominantly male Latino paparazzi can face life-threatening situations and endure vilification that echoes anti-immigrant rhetoric. In pointing out the precarity of those who hustle to make a living by generating the bulk of celebrity media, Díaz highlights the profound inequities of the systems that provide consumers with 24/7 coverage of their favorite stars.

This collection of 23 new essays focuses on the lives of female screenwriters of Golden Age Hollywood, whose work helped create those unforgettable stories and characters beloved by audiences--but whose names have been left out of most film histories. The contributors trace the careers of such writers as Anita Loos, Adela Rogers St. Johns, Lillian Hellman, Gene Gauntier, Eve Unsell and Ida May Park, and explore themes of their writing in classics like *Gentlemen Prefer Blondes*, *Ben Hur*, and *It's a Wonderful Life*.

The best-selling *Mass Communication: Living in a Media World* presents a highly accessible introduction to mass communication that equips students with the critical thinking skills to become savvy media consumers. To help students better retain the material, author Ralph E. Hanson uses a storytelling approach that weaves in examples drawn from everyday life. Readers are encouraged to consider the media industry from the inside out and, in doing so, discover the many dimensions of mass communication that operate in our society. The thoroughly revised Eighth Edition highlights how social and digital media, video games, and the COVID-19 pandemic are changing the face of media. This title is accompanied by a complete teaching and learning package. Contact your SAGE representative to request a demo. Digital Option / Courseware SAGE Vantage is an intuitive digital platform that delivers this text's content and course materials in a learning experience that offers auto-graded assignments and interactive multimedia tools, all carefully designed to ignite student engagement and drive critical thinking. Built with you and your students in mind, it offers simple course set-up and enables students to better prepare for class. Assignable Video with Assessment Assignable video (available with SAGE Vantage) is tied to learning objectives and curated exclusively for this text to bring concepts to life. Watch a sample video on the changing roles of mobile devices. LMS Cartridge: Import this title's instructor resources into your school's learning management system (LMS) and save time. Don't use an LMS? You can still access all of the same online resources for this title via the password-protected Instructor Resource Site. Learn more.

Explores romantic comedy's revitalizing response to shifting sexual and social mores of the past decade.

Among early Hollywood's most renowned filmmakers, Lois Weber was considered one of the era's "three great minds" alongside D. W. Griffith and Cecil B. DeMille. Despite her accomplishments, Weber has been marginalized in relation to her contemporaries, who have long been recognized as fathers of American cinema. Drawing on a range of materials untapped by previous historians, Shelley Stamp offers the first comprehensive study of Weber's remarkable career as director, screenwriter, and actress. *Lois Weber in Early Hollywood* provides compelling evidence of the extraordinary role that women played in shaping American movie culture. Weber made films on capital punishment, contraception, poverty, and addiction, establishing cinema's power to engage topical issues for popular audiences. Her work grappled with the profound changes in women's lives that unsettled Americans at the beginning of the twentieth century, and her later films include sharp critiques of heterosexual marriage and consumer capitalism. Mentor to many women in the industry, Weber demanded a place at the table in early professional guilds, decrying the limited roles available for women on-screen and in the 1920s protesting the growing climate of hostility toward female directors. Stamp demonstrates how female filmmakers who had played a part in early Hollywood's bid for respectability were in the end written out of that industry's history. *Lois Weber in Early Hollywood* is an essential addition to histories of silent cinema, early filmmaking in Los Angeles, and women's contributions to American culture.

This is a topical resource that provides a comprehensive look at the most influential women in Hollywood cinema across a wide-range of occupations rarely found together in a single volume. • Provides the reader with an invaluable, complete, and easy-to-understand view of film history and filmmaking while simultaneously highlighting the most important women, making the subject of Hollywood and film more transparent as a whole • Enables a fuller understanding of the many complicated challenges women have faced historically and currently in Hollywood filmmaking • Offers a unique blend of film history and industry information, cohesively presenting them both in one place • Reaches beyond the more commonly discussed categories of women who have had important roles throughout Hollywood film history, such as directors and actresses, although they too are included • Examines women's visibility and representation in Hollywood in the context of the history of the film industry for students

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