

The Collaboration Hollywoods Pact With Hitler

In this comprehensive companion to Weimar cinema, chapters address the technological advancements of each film, their production and place within the larger history of German cinema, the style of the director, the actors and the rise of the German star, and the critical reception of the film.

Explains conglomeration and regulation in the film and television industries, covering its history as well as the contemporary scene. Useful as a supplement for a variety of media courses, this text includes synopses of key media regulations and policies, discussion questions, a glossary, and entertaining boxed features.

Volume XXIX of *Studies in Contemporary Jewry* takes its title from a joke by Groucho Marx: "I don't want to belong to any club that will accept me as a member." The line encapsulates one of the most important characteristics of Jewish humor: the desire to buffer oneself from potentially unsafe or awkward situations, and thus to achieve social and emotional freedom. By studying the history and development of Jewish humor, the essays in this volume not only provide nuanced accounts of how Jewish humor can be described but also make a case for the importance of humor in studying any culture. A recent survey showed that about four in ten American Jews felt that "having a good sense of humor" was "an essential part of what being Jewish means to them," on a par with or exceeding caring for Israel, observing Jewish law, and eating traditional foods. As these essays show, Jewish humor has served many functions as a form of "insider" speech. It has been used to ridicule; to unite people in the face of their enemies; to challenge authority; to deride politics and politicians; in America, to ridicule conspicuous consumption; in Israel, to contrast expectations of political normalcy and bitter reality. However, much of contemporary Jewish humor is designed not only or even primarily as insider speech. Rather, it rewards all those who get the punch line. *A Club of Their Own* moves beyond general theorizing about the nature of Jewish humor by serving a smorgasbord of finely grained, historically situated, and contextualized interdisciplinary studies of humor and its consumption in Jewish life in the modern world.

As the title "The Myth of German Villainy" indicates, this book is about the mischaracterization of Germany as history's ultimate "villain." The "official" story of Western Civilization in the twentieth century casts Germany as the disturber of the peace in Europe, and the cause of both World War I and World War II, though the facts don't bear that out. During both wars, fantastic atrocity stories were invented by Allied propaganda to create hatred of the German people for the purpose of bringing public opinion around to support the wars. The "Holocaust" propaganda which emerged after World War II further solidified this image of Germany as history's ultimate villain. But how true is this "official" story? Was Germany really history's ultimate villain? In this book, the author paints a different picture. He explains that Germany was not the perpetrator of World War I nor World War II, but instead, was the victim of Allied aggression in both wars. The instability wrought by World War I made the 1917 Bolshevik Revolution in Russia possible, which brought world Communism into existence. Hitler and Germany recognized world Communism, with its base in the Soviet Union, as an existential threat to Western, Christian Civilization, and he dedicated himself and Germany to a death struggle against it. Far from being the disturber of European peace, Germany served as a bulwark which prevented Communist revolution from sweeping over Europe. The pity was that the United States and Britain did not see Communist Russia in the same light, ultimately with disastrous consequences for Western Civilization. The author believes that Britain and the United States joined the wrong side in the war.

Mia Spiro's *Anti-Nazi Modernism* marks a major step forward in the critical debates over the relationship between modernist art and politics. Spiro analyzes the antifascist, and particularly anti-Nazi, narrative methods used by key British and American fiction writers in the 1930s. Focusing on works by Djuna Barnes, Christopher Isherwood, and Virginia Woolf, Spiro illustrates how these writers use an "anti-Nazi aesthetic" to target and expose Nazism's murderous discourse of exclusion. The three writers challenge the illusion of harmony and unity promoted by the Nazi spectacle in parades, film, rallies, and propaganda. Spiro illustrates how their writings, seldom read in this way, resonate with the psychological and social theories of the period and warn against Nazism's suppression of individuality. Her approach also demonstrates how historical and cultural contexts complicate the works, often reinforcing the oppressive discourses they aim to attack. This book explores the textual ambivalences toward the "Others" in society—most prominently the Modern Woman, the homosexual, and the Jew. By doing so, Spiro uncovers important clues to the sexual and racial politics that were widespread in Europe and the United States in the years leading up to World War II.

To continue doing business in Germany, Hollywood studios agreed not to make films attacking Nazis or condemning persecution of Jews. Ben Urwand reveals this collaboration and the cast of characters it drew in, ranging from Goebbels to Louis B. Mayer. At the center was Hitler himself--obsessed with movies and their power to shape public opinion.

A 2018 FINALIST FOR THE PULITZER PRIZE The chilling, little-known story of the rise of Nazism in Los Angeles, and the Jewish leaders and spies they recruited who stopped it. No American city was more important to the Nazis than Los Angeles, home to Hollywood, the greatest propaganda machine in the world. The Nazis plotted to kill the city's Jews and to sabotage the nation's military installations: plans existed for hanging twenty prominent Hollywood figures such as Al Jolson, Charlie Chaplin, and Samuel Goldwyn; for driving through Boyle Heights and machine-gunning as many Jews as possible; and for blowing up defense installations and seizing munitions from National Guard armories along the Pacific Coast. U.S. law enforcement agencies were not paying close attention--preferring to monitor Reds rather than Nazis--and only Leon Lewis and his daring ring of spies stood in the way. From 1933 until the end of World War II, attorney Leon Lewis, the man Nazis would come to call "the most dangerous Jew in Los Angeles," ran a spy operation comprised of military veterans and their wives who infiltrated every Nazi and fascist group in Los Angeles. Often rising to leadership positions, this daring ring of spies uncovered and foiled the Nazi's disturbing plans for death and destruction. Featuring a large cast of Nazis, undercover agents, and colorful supporting players, *Hitler in Los Angeles*, by acclaimed historian

Steven J. Ross, tells the story of Lewis's daring spy network in a time when hate groups had moved from the margins to the mainstream.

Explores "how Hollywood and especially the big studios went along with German demands to censor movies not only before but especially after the Nazi seizure of power"--Back of dust jacket.

Examines how Hollywood responded to and reflected the political and social changes that America experienced during the 1930s. In the popular imagination, 1930s Hollywood was a dream factory producing escapist movies to distract the American people from the greatest economic crisis in their nation's history. But while many films of the period conform to this stereotype, there were a significant number that promoted a message, either explicitly or implicitly, in support of the political, social and economic change broadly associated with President Franklin D. Roosevelt's New Deal programme. At the same time, Hollywood was in the forefront of challenging traditional gender roles, both in terms of movie representations of women and the role of women within the studio system. With case studies of actors like Shirley Temple, Cary Grant and Fred Astaire, as well as a selection of films that reflect politics and society in the Depression decade, this fascinating book examines how the challenges of the Great Depression impacted on Hollywood and how it responded to them. Topics covered include: How Hollywood offered positive representations of working women; Congressional investigations of big-studio monopolization over movie distribution; How three different types of musical genres related in different ways to the Great Depression: the Warner Bros Great Depression Musicals of 1933, the Astaire/Rogers movies, and the MGM kid's musicals of the late 1930s; The problems of independent production exemplified in King Vidor's *Our Daily Bread*; Cary Grant's success in developing a debonair screen persona amid Depression conditions; Contributors: Harvey G. Cohen, King's College London; Philip John Davies, British Library; David Eldridge, University of Hull; Peter William Evans, Queen Mary, University of London; Mark Glancy, Queen Mary University of London; Ina Rae Hark, University of South Carolina; Ian Morgan, University College London; Brian Neve, University of Bath; Ian Scott, University of Manchester; Anna Siomopoulos, Bentley University; J. E. Smyth, University of Warwick; Melvyn Stokes, University College London; Mark Wheeler, London Metropolitan University.

With the rise of drones and computer-controlled weapons, the line between war and video games has blurred. The Military-Entertainment Complex traces how the realities of war are inflected by their representation in entertainment. War games, in turn, feature an increasing number of weapons, tactics, and scenarios from the War on Terror.

It's a typical summer Friday night and the smell of popcorn is in the air. Throngs of fans jam into air-conditioned multiplexes to escape for two hours in the dark, blissfully lost in Hollywood's latest glittery confection complete with megawatt celebrities, awesome special effects, and enormous marketing budgets. The world is in love with the blockbuster movie, and these cinematic behemoths have risen to dominate the film industry, breaking box office records every weekend. With the passion and wit of a true movie buff and the insight of an internationally renowned critic, Tom Shone is the first to make sense of this phenomenon by taking readers through the decades that have shaped the modern blockbuster and forever transformed the face of Hollywood. The moment the shark fin broke the water in 1975, a new monster was born. Fast, visceral, and devouring all in its path, the blockbuster had arrived. In just a few weeks *Jaws* earned more than \$100 million in ticket sales, an unprecedented feat that heralded a new era in film. Soon, blockbuster auteurs such as Steven Spielberg, George Lucas, and James Cameron would revive the flagging fortunes of the studios and lure audiences back into theaters with the promise of thrills, plenty of action, and an escape from art house pretension. But somewhere along the line, the beast they awakened took on a life of its own, and by the 1990s production budgets had escalated as quickly as profits. Hollywood entered a topsy-turvy world ruled by marketing and merchandising mavens, in which flops like *Godzilla* made money and hits had to break records just to break even. The blockbuster changed from a major event that took place a few times a year into something that audiences have come to expect weekly, piling into the backs of one another in an annual demolition derby that has left even Hollywood aghast. Tom Shone has interviewed all the key participants -- from cinematic visionaries like Spielberg and Lucas and the executives who greenlight these spectacles down to the effects wizards who detonated the Death Star and blew up the White House -- in order to reveal the ways in which blockbusters have transformed how Hollywood makes movies and how we watch them. As entertaining as the films it chronicles, *Blockbuster* is a must-read for any fan who delights in the magic of the movies.

The biography of a Minnesota politician who drew attention to civil rights and democratic values and engaged in "people's diplomacy" by reaching out to everyday citizens at home and abroad.

The dark story of Adolf Hitler's life in 1924--the year that made a monster. Before Adolf Hitler's rise to power in Germany, there was 1924. This was the year of Hitler's final transformation into the self-proclaimed savior and infallible leader who would interpret and distort Germany's historical traditions to support his vision for the Third Reich. Everything that would come--the rallies and riots, the single-minded deployment of a catastrophically evil idea--all of it crystallized in one defining year. 1924 was the year that Hitler spent locked away from society, in prison and surrounded by co-conspirators of the failed Beer Hall Putsch. It was a year of deep reading and intensive writing, a year of courtroom speeches and a treason trial, a year of slowly walking gravel paths and spouting ideology while working feverishly on the book that became his manifesto: *Mein Kampf*. Until now, no one has fully examined this single and pivotal period of Hitler's life. In 1924, Peter Ross Range richly depicts the stories and scenes of a year vital to understanding the man and the brutality he wrought in a war that changed the world forever.

Celebrity gossip meets history in this compulsively readable collection from BuzzFeed reporter Anne Helen Peterson. This guide to film stars and their deepest secrets is sure to top your list for movie gifts and appeal to fans of classic cinema and Hollywood history alike. Believe it or not, America's fascination with celebrity culture was thriving well before the days of TMZ, Cardi B, Kanye's tweets, and the #metoo allegations that have gripped Hollywood. And the stars of

yesteryear? They weren't always the saints that we make them out to be. BuzzFeed's Anne Helen Petersen, author of *Too Fat, Too Slutty, Too Loud*, is here to set the record straight. Pulling little-known gems from the archives of film history, Petersen reveals eyebrow-raising information, including: • The smear campaign against the original It Girl, Clara Bow, started by her best friend • The heartbreaking story of Montgomery Clift's rapid rise to fame, the car accident that destroyed his face, and the "long suicide" that followed • Fatty Arbuckle's descent from Hollywood royalty, fueled by allegations of a boozy orgy turned violent assault • Why Mae West was arrested and jailed for "indecent charges" • And much more Part biography, part cultural history, these stories cover the stuff that films are made of: love, sex, drugs, illegitimate children, illicit affairs, and botched cover-ups. But it's not all just tawdry gossip in the pages of this book. The stories are all contextualized within the boundaries of film, cultural, political, and gender history, making for a read that will inform as it entertains. Based on Petersen's beloved column on the Hairpin, but featuring 100% new content, *Scandals of Classic Hollywood* is sensationalism made smart.

What Makes Sammy Run? Everyone of us knows someone who runs. He is one of the symptoms of our times—from the little man who shoves you out of the way on the street to the go-getter who shoves you out of a job in the office to the Fuehrer who shoves you out of the world. And all of us have stopped to wonder, at some time or another, what it is that makes these people tick. What makes them run? This is the question Schulberg has asked himself, and the answer is the first novel written with the indignation that only a young writer with talent and ideals could concentrate into a manuscript. It is the story of Sammy Glick, the man with a positive genius for being a heel, who runs through New York's East Side, through newspaper ranks and finally through Hollywood, leaving in his wake the wrecked careers of his associates; for this is his tragedy and his chief characteristic—his congenital incapacity for friendship. An older and more experienced novelist might have tempered his story and, in so doing, destroyed one of its outstanding qualities. Compromise would mar the portrait of Sammy Glick. Schulberg has etched it in pure vitriol, and dissected his victim with a precision that is almost frightening. When a fragment of this book appeared as a short story in a national magazine, Schulberg was surprised at the number of letters he received from people convinced they knew Sammy Glick's real name. But speculation as to his real identity would be utterly fruitless, for Sammy is a composite picture of a loud and spectacular minority bitterly resented by the many decent and sincere artists who are trying honestly to realize the measureless potentialities of motion pictures. To this group belongs Schulberg himself, who has not only worked as a screen writer since his graduation from Dartmouth College in 1936, but has spent his life, literally, in the heart of the motion-picture colony. In the course of finding out what makes Sammy run (an operation in which the reader is spared none of the gruesome details) Schulberg has poured out everything he has felt about that place. The result is a book which the publishers not only believe to be the most honest ever written about Hollywood, but a penetrating study of one kind of twentieth-century success that is peculiar to no single race of people or walk of life.

West of Eden is the definitive story of Hollywood, told, in their own words, by the people on the inside: Lauren Bacall, Arthur Miller, Dennis Hopper, Frank Gehry, Ring Lardner, Joan Didion, Stephen Sondheim – all interviewed by Jean Stein, who grew up in the Forties in a fairytale mansion in the Hollywood Hills. The book takes us from the discovery of oil in the Twenties with the story of the tycoon Edward Doheny (*There Will Be Blood*) and traces the growth of corruption through the syndicates, the mob, and the movie studios – from the beginnings of the film industry to the end, with News Corp. and Rupert Murdoch (who bought the Stein mansion in 1985). *West of Eden* is about money, power, fame and terrible secrets: the doomed Hollywood of the late Fifties, early Sixties – 'the rotten heart of paradise'. Like her last book, the best-selling *Edie*, this is an oral history told through brilliantly edited interviews. As this is Hollywood, it's a book full of sex, drugs and celebrity glamour; but because it's built from the firsthand accounts of people who were actually there, many of them writers, actors and artists, it's also strangely claustrophobic, seductive, and completely compelling.

The outsized influence of Jews in American entertainment from the early days of Hollywood to the present has proved an endlessly fascinating and controversial topic, for Jews and non-Jews alike. *From Shtetl to Stardom: Jews and Hollywood* takes an exciting and innovative approach to this rich and complex material. Exploring the subject from a scholarly perspective as well as up close and personal, the book combines historical and theoretical analysis by leading academics in the field with inside information from prominent entertainment professionals. Essays range from Vincent Brook's survey of the stubbornly persistent canard of Jewish industry "control" to Lawrence Baron and Joel Rosenberg's panel presentations on the recent brouhaha over Ben Urwand's book alleging collaboration between Hollywood and Hitler. Case studies by Howard Rodman and Joshua Louis Moss examine a key Coen brothers film, *A Serious Man* (Rodman), and Jill Soloway's groundbreaking television series, *Transparent* (Moss). Jeffrey Shandler and Shaina Hamermann train their respective lenses on popular satirical comedians of yesteryear (Allan Sherman) and those currently all the rage (Amy Schumer, Lena Dunham, and Sarah Silverman). David Isaacs relates his years of agony and hilarity in the television comedy writers' room, and interviews include in-depth discussions by Ross Melnick with Laemmle Theatres owner Greg Laemmle (relative of Universal Studios founder Carl Laemmle) and by Michael Renov with *Mad Men* creator Matthew Weiner. In all, *From Shtetl to Stardom* offers a uniquely multifaceted, multimediated, and up-to-the-minute account of the remarkable role Jews have played over the centuries and ongoing in American popular culture.

Edgar G. Ulmer is perhaps best known today for *Detour*, considered by many to be the epitome of a certain noir style that transcends its B-list origins. But in his lifetime he never achieved the celebrity of his fellow Austrian and German émigré directors—Billy Wilder, Otto Preminger, Fred Zinnemann, and Robert Siodmak. Despite early work with Max Reinhardt and F. W. Murnau, his auspicious debut with Siodmak on their celebrated Weimar classic *People on Sunday*, and the success of films like *Detour* and *Ruthless*, Ulmer spent most of his career as an itinerant filmmaker earning modest paychecks for films that have either been overlooked or forgotten. In this fascinating and well-researched account of a career spent on the margins of Hollywood, Noah Isenberg provides the little-known details of Ulmer's personal life and a thorough analysis of his wide-ranging, eclectic films—features aimed at minority audiences, horror and sci-fi flicks, genre pictures made in the U.S. and abroad. Isenberg shows that Ulmer's unconventional path was in many ways more typical than that of his more famous colleagues. As he follows the

twists and turns of Ulmer's fortunes, Isenberg also conveys a new understanding of low-budget filmmaking in the studio era and beyond.

The modern Middle East was forged in the crucible of the First World War, but few know the full story of how war actually came to the region. As Sean McMeekin reveals in this startling reinterpretation of the war, it was neither the British nor the French but rather a small clique of Germans and Turks who thrust the Islamic world into the conflict for their own political, economic, and military ends.

More than any other studio, Warner Bros. used edgy, stylistic, and brutally honest films to construct a view of America that was different from the usual buoyant Hollywood fare. The studio took seriously Harry Warner's mandate that their films had a duty to educate and demonstrate key values of free speech, religious tolerance, and freedom of the press. This attitude was most aptly demonstrated in films produced by the studio between 1927 and 1941—a period that saw not only the arrival of sound in film but also the Great Depression, the rise of crime, and increased concern about fascism in the lead-up to World War II. In *From the Headlines to Hollywood: The Birth and Boom of Warner Bros.*, Chris Yogerst explores how “the only studio with any guts” established the groundwork and perfected formulas for social romance dramas, along with gangster, war, espionage, and adventure films. In this book, the author discusses such films as *The Public Enemy*, *Little Caesar*, *G-Men*, *The Life of Emile Zola*, *Angels with Dirty Faces*, and *Confessions of a Nazi Spy*, illustrating the ways in which their plots truly were “ripped from the headlines.” While much of what has been written about Warner Bros. has focused on the plots of popular films or broad overviews of the studio's output, this volume sets these in the larger context of the period, an era in which lighthearted fare competed with gritty realism. *From the Headlines to Hollywood* will appeal to readers with interests in film history, social history, politics, and entertainment.

Anne Hillerman, the talented daughter of bestselling author Tony Hillerman, continues his popular Leaphorn and Chee series with *Spider Woman's Daughter*, a Navajo Country mystery, filled with captivating lore, startling suspense, bold new characters, vivid color, and rich Southwestern atmosphere. Navajo Nation Police Officer Bernadette Manualito witnesses the cold-blooded shooting of someone very close to her. With the victim fighting for his life, the entire squad and the local FBI office are hell-bent on catching the gunman. Bernie, too, wants in on the investigation, despite regulations forbidding eyewitness involvement. But that doesn't mean she's going to sit idly by, especially when her husband, Sergeant Jim Chee, is in charge of finding the shooter. Bernie and Chee discover that a cold case involving his former boss and partner, retired Inspector Joe Leaphorn, may hold the key. Digging into the old investigation, husband and wife find themselves inching closer to the truth...and closer to a killer determined to prevent justice from taking its course.

The finest film critic in Britain at the absolute top of his form' Stephen Fry'Entertainingly incendiary stuff' EmpireA hatchet job isn't just a bad review, it's a total trashing. Mark Kermode is famous for them - *Pirates of the Caribbean*, *Sex and the City 2*, the complete works of Michael Bay. Beginning with his favourite hatchet job ever, Mark tells us about the best bad reviews in history, why you have to be willing to tell a director face-to-face their movie sucks, and about the time he apologized to Steven Spielberg for badmouthing his work. But why do we love really bad reviews? Is it so much harder to be positive? And is the Internet ruining how we talk about cinema? The UK's most trusted film critic answers all these questions and more in this hilarious, fascinating and argumentative new book. 'A wry, robust and developed defence of accountable critical voices' Total Film'Very accessible, entertaining and relevant . . . warmly recommended' Den of Geek

Ted Healy had a successful, if mysterious life. Starting from the lowest rung of show business, he soon conquered the stages of vaudeville, Broadway and the silver screen. Healy's biography also serves as the backstory to the rise of what became *The Three Stooges* act. He had an eagle eye in spotting and cultivating the talents of Shemp, Moe, Larry and Curly, who served their apprenticeship in his act off and on from 1923 to 1934. As "father" of the act, he took his stooges to Broadway and Hollywood. Healy is the tree around which some mighty acorns fell. Healy died at age 41, four days after his only child was born in 1937. His passing quickly became one of the most notorious of Hollywood's celebrity death scandals. Was it foul play or natural causes? Author Bill Cassara, a retired law enforcement professional, explores all the possibilities.

Tells the remarkable story of the Jewish moguls in Hollywood who established the first anti-Nazi Jewish resistance organization in the country in the 1930s In April 1939, Warner Brothers studios released the first Hollywood film to confront the Nazi threat in the United States. *Confessions of a Nazi Spy*, starring Edward G. Robinson, told the story of German agents in New York City working to overthrow the U.S. government. The film alerted Americans to the dangers of Nazism at home and encouraged them to defend against it. *Confessions of a Nazi Spy* may have been the first cinematic shot fired by Hollywood against Nazis in America, but it by no means marked the political awakening of the film industry's Jewish executives to the problem. *Hollywood's Spies* tells the remarkable story of the Jewish moguls in Hollywood who paid private investigators to infiltrate Nazi groups operating in Los Angeles, establishing the first anti-Nazi Jewish resistance organization in the country—the Los Angeles Jewish Community Committee (LAJCC). Drawing on more than 15,000 pages of archival documents, Laura B. Rosenzweig offers a compelling narrative illuminating the role that Jewish Americans played in combating insurgent Nazism in the United States in the 1930s. Forced undercover by the anti-Semitic climate of the decade, the LAJCC partnered with organizations whose Americanism was unimpeachable, such as the American Legion, to channel information regarding seditious Nazi plots to Congress, the Justice Department, the FBI and the Los Angeles Police Department. *Hollywood's Spies* corrects the decades-long belief that American Jews lacked the political organization and leadership to assert their political interests during this period in our history and reveals that the LAJCC was one of many covert "fact finding" operations funded by Jewish Americans designed to root out Nazism in the United States.

Featuring more than seventy-five photographs and almost a dozen rarely seen videos from Rin Tin Tin's legendary career, this Enhanced eBook edition of Susan Orlean's *Rin Tin Tin* vividly illustrates the life and legacy of the canine hero. He believed the dog was immortal. So begins Susan Orlean's sweeping, powerfully moving account of Rin Tin Tin's journey from orphaned puppy to movie star and international icon. Orlean, a staff writer at *The New Yorker* who has been hailed as “a national treasure” by *The Washington Post*, spent nearly ten years researching and reporting her most captivating book to date: the story of a dog who was born in 1918 and never died. It begins on a battlefield in France during World War I, when a young American soldier, Lee Duncan, discovered a newborn German shepherd in the ruins of a bombed-out dog kennel. To Duncan, who came of age in an orphanage, the dog's survival was a miracle. He saw something in Rin Tin Tin that he felt compelled to share with the world. Duncan brought Rinty home to California, where the dog's athleticism and acting ability drew the attention of Warner Bros. Over the next ten years, Rinty starred in twenty-three blockbuster silent films that saved the studio from

bankruptcy and made him the most famous dog in the world. At the height of his popularity, Rin Tin Tin was Hollywood's number one box office star. During the decades that followed, Rinty and his descendants rose and fell with the times, making a tumultuous journey from silent films to talkies, from black-and-white to color, from radio programs to one of the most popular television shows of the baby boom era, *The Adventures of Rin-Tin-Tin*. The canine hero's legacy was cemented by Duncan and a small group of others—including Bert Leonard, the producer of the TV series, and Daphne Hereford, the owner of the current Rin Tin Tin—who have dedicated their lives to making sure the dog's legend will never die. At its core, *Rin Tin Tin* is a poignant exploration of the enduring bond between humans and animals. It is also a richly textured history of twentieth-century entertainment and entrepreneurship. It spans ninety years and explores everything from the shift in status of dogs from working farmhands to beloved family members, from the birth of obedience training to the evolution of dog breeding, from the rise of Hollywood to the past and present of dogs in war. Filled with humor and heart and moments that will move you to tears, Susan Orlean's first original book since *The Orchid Thief* is an irresistible blend of history, human interest, and masterful storytelling—a dazzling celebration of a great American dog by one of our most gifted writers.

NEW YORK TIMES NOTABLE BOOK OF 2020! NPR BEST BOOK OF 2020 PEOPLE MAGAZINE TOP TEN BOOKS OF THE YEAR BOOKPAGE BEST BOOK OF 2020 GOOD HOUSEKEEPING BEST BOOK OF 2020 "A sensual and perceptive novel. . . . With humor and humanity, Miller resists the simple scorned-wife story and instead crafts a revelatory tale of the complexities—and the absurdities—of love, infidelity, and grief." —O, the Oprah Magazine A brilliantly insightful novel, engrossing and haunting, about marriage, love, family, happiness and sorrow, from New York Times bestselling author Sue Miller. Graham and Annie have been married for nearly thirty years. Their seemingly effortless devotion has long been the envy of their circle of friends and acquaintances. By all appearances, they are a golden couple. Graham is a bookseller, a big, gregarious man with large appetites—curious, eager to please, a lover of life, and the convivial host of frequent, lively parties at his and Annie's comfortable house in Cambridge. Annie, more reserved and introspective, is a photographer. She is about to have her first gallery show after a six-year lull and is worried that the best years of her career may be behind her. They have two adult children; Lucas, Graham's son with his first wife, Frieda, works in New York. Annie and Graham's daughter, Sarah, lives in San Francisco. Though Frieda is an integral part of this far-flung, loving family, Annie feels confident in the knowledge that she is Graham's last and greatest love. When Graham suddenly dies—this man whose enormous presence has seemed to dominate their lives together—Annie is lost. What is the point of going on, she wonders, without him? Then, while she is still mourning Graham intensely, she discovers a ruinous secret, one that will spiral her into darkness and force her to question whether she ever truly knew the man who loved her.

This engrossing tale of intrigue, passion, betrayal, and violence uncovers the true face of communism in Southern California, and names writers and actresses who were seduced by the party's philosophy.

There are around 6000 people in the world today who owe their lives to Nicholas Winton. They are the descendants of a group of refugee children rescued by him from the Nazi threat in 1939. Some of them know of his existence and the part he played in their history, many others do not. It was a short event in his life but a critical one for those whose lives were saved. For him that intervention was over in a flash and other adventures supplanted it. Only much later did this episode re-emerge in his life and ever since has brought him visitors from all over the world anxious to learn his story. This book lays out that story in detail, exploring the motivation and early experiences that led to him acting to save young lives, while others looked the other way. His motto "If something is not impossible, then there must be a way to do it" led him to follow his own convictions and undertake an operation others had dismissed as unnecessary or too difficult. His life thereafter was full of exploits stimulated by similar motivation which, though not so consequential, remain testimony to his character. But what was his motivation? How had his life and background led to him being ready, willing and able to conduct a successful rescue operation of 669 children from Czechoslovakia at the age of 29? His daughter has painstakingly sifted through her father's papers and talked to family and friends to construct a detailed account of his whole life. It explores the influences on his character as well as the historical events he was caught up in. Taken from his historical letters and writings, Winton's own words are introduced to convey the atmosphere of many of his diverse experiences.

The veteran producer and author of the bestseller *Hello, He Lied* takes a witty and critical look at the new Hollywood. Over the past decade, producer Lynda Obst gradually realized she was working in a Hollywood that was undergoing a drastic transformation. The industry where everything had once been familiar to her was suddenly disturbingly strange. Combining her own industry experience and interviews with the brightest minds in the business, Obst explains what has stalled the vast moviemaking machine. The calamitous DVD collapse helped usher in what she calls the New Abnormal (because Hollywood was never normal to begin with), where studios are now heavily dependent on foreign markets for profit, a situation which directly impacts the kind of entertainment we get to see. Can comedy survive if they don't get our jokes in Seoul or allow them in China? Why are studios making fewer movies than ever—and why are they bigger, more expensive and nearly always sequels or recycled ideas? Obst writes with affection, regret, humor and hope, and her behind-the-scenes vantage point allows her to explore what has changed in Hollywood like no one else has. This candid, insightful account explains what has happened to the movie business and explores whether it'll ever return to making the movies we love—the classics that make us laugh or cry, or that we just can't stop talking about.

"Hollywood is a place where they'll pay you a thousand dollars for a kiss and fifty cents for your soul." – Marilyn Monroe It is over 100 years since Hollywood became the centre of American cinema and, while it has always presented itself as a place of glamour and home to the beautiful and talented, from its very creation there was a darker side to Tinseltown. Film-makers didn't just move to southern California for its sunny weather, they went West to evade the patent laws restricting the use of movie cameras. From its earliest days, Hollywood, the home of fantasy, created a hothouse of excess – too much money, too much adulation, too much expectation and too much ego. Some actors would trade sex in the, often vain, hope of career advancement, mobsters muscled in on the unions and extorted the studios, while the accountants appear to be among Hollywood's most creative people, managing to ensure that even the *Star Wars* films haven't yet shown a profit. But while stars have always been indulged, once their moment in the limelight has passed, their fall can be cruel. From the setting up of the studios by the movie moguls to the corporations that run them today, from drug addictions to McCarthy-era witch-hunts to the Mob, *Dark History of Hollywood* is the story of sex and excess, murder and suicide, ambition and betrayal, and how money can make almost everyone compromise. Intensively researched and superbly entertaining, *Dark History of Hollywood* reveals that the stories behind the silver screen are at least as gripping as many of those on it.

A comprehensive assessment of Holocaust literature, from World War II to the present day

The little-explored story of how politics, propaganda, and profits were combined to create the drama, imagery and fantasy that was American film during World War II. 32 black-and-white photographs.

The behind-the-scenes story of Hollywood's struggle with Nazism before the outbreak of war. The abundance of WWII-era documentaries and the huge cache of archival footage that has emerged since 1945 make it seem as if cinematic images of the Nazis were always as vivid and plentiful as they are today. Yet between 1933 and 1939, representations of the Nazis and the full meaning of Nazism came slowly to Hollywood, growing more distinct and ominous only as the decade wore on. Recapturing what ordinary Americans saw on the screen during the emerging Nazi threat, Thomas Doherty reclaims forgotten films, such as *Hitler's Reign of Terror* (1934), a pioneering anti-Nazi docu-drama by Cornelius Vanderbilt, Jr.; *I Was a Captive of Nazi Germany* (1936), a sensational true tale of "a Hollywood girl in Naziland!"; and *Professor Mamlock* (1938), an anti-Nazi film made by German refugees living in the Soviet Union. Doherty also recounts how the

disproportionately Jewish backgrounds of the executives of the studios.

During World War II, the Los Angeles region underwent rapid industrial growth as Kaiser Steel opened a giant mill in Fontana, and the aircraft giants--North American Aviation, Lockheed, Douglas, and Hughes--expanded with war contracts. The war economy's demographic and ethnic dimensions included women and African Americans entering factory work and troops streaming through Union Station to San Pedro for embarkation. The Zoot Suit Riots defined the tensions between servicemen and the Mexican American community, and the internment of Japanese Americans led to the eventual disappearance of established neighborhoods. The war inspired home front efforts by local civic and academic institutions, by the entertainment industry, and by émigrés from Nazi Germany. It led to the training of civilian corps, rationing, and vigilance for enemy activities. American participation in World War II from 1941 to 1945 energized the region's growing industrial infrastructure and spurred postwar economic and housing development.

Offers a definitive account of the debate over a controversial deal between Palestine and Nazi Germany that virtually tore apart the Jewish world in the pre-World War II era, ultimately saving lives and rescuing assets, but only after allowing the Nazi regime to survive its first year. Reprint.

"Starring screen legend Gary Cooper and Grace Kelly ... High Noon was shot on a lean budget over just thirty-two days but achieved instant box-office and critical success. It won four Academy Awards in 1953, including a best actor win for Cooper ... Yet what has been often overlooked is that High Noon was made during the height of the Hollywood blacklist, a time of political inquisition and personal betrayal ... In this book ... Frankel tells the story of the making of a great American Western, exploring how Carl Foreman's concept of High Noon evolved from idea to first draft to final script, taking on allegorical weight"--Amazon.com.

In November 1963, the president of South Vietnam and his brother were brutally executed in a coup that was sanctioned and supported by the American government. President Kennedy later explained to his close friend Paul "Red" Fay that the reason the United States made the fateful decision to get rid of the Ngos was in no small part because of South Vietnam's first lady, Madame Nhu. "That goddamn bitch," Fay remembers President Kennedy saying, "She's responsible ... that bitch stuck her nose in and boiled up the whole situation down there." The coup marked the collapse of the Diem government and became the US entry point for a decade-long conflict in Vietnam. Kennedy's death and the atrocities of the ensuing war eclipsed the memory of Madame Nhu—with her daunting mixture of fierceness and beauty. But at the time, to David Halberstam, she was "the beautiful but diabolic sex dictatress," and Malcolm Browne called her "the most dangerous enemy a man can have." By 1987, the once-glamorous celebrity had retreated into exile and seclusion, and remained there until young American Monique Demery tracked her down in Paris thirty years later. Finding the Dragon Lady is Demery's story of her improbable relationship with Madame Nhu, and—having ultimately been entrusted with Madame Nhu's unpublished memoirs and her diary from the years leading up to the coup—the first full history of the Dragon Lady herself, a woman who was feared and fantasized over in her time, and who singlehandedly frustrated the government of one of the world's superpowers.

A provocative, original, and richly entertaining group biography of the Jewish immigrants who were the moving forces behind the creation of America's motion picture industry. The names Harry Cohn, William Fox, Carl Laemmle, Louis B. Mayer, Jack and Harry Warner, and Adolph Zucker are giants in the history of contemporary Hollywood, outsiders who dared to invent their own vision of the American Dream. Even to this day, the American values defined largely by the movies of these émigrés endure in American cinema and culture. Who these men were, how they came to dominate Hollywood, and what they gained and lost in the process is the exhilarating story of An Empire of Their Own.

"Never before, the entire history of the American theater, has so much of the truth of black people's lives been seen on the stage," observed James Baldwin shortly before *A Raisin in the Sun* opened on Broadway in 1959. Indeed Lorraine Hansberry's award-winning drama about the hopes and aspirations of a struggling, working-class family living on the South Side of Chicago connected profoundly with the psyche of black America--and changed American theater forever. The play's title comes from a line in Langston Hughes's poem "Harlem," which warns that a dream deferred might "dry up/like a raisin in the sun." "The events of every passing year add resonance to *A Raisin in the Sun*," said *The New York Times*. "It is as if history is conspiring to make the play a classic." This Modern Library edition presents the fully restored, uncut version of Hansberry's landmark work with an introduction by Robert Nemiroff.

Features a history of the Hollywood community and its wartime films. Seeing Hollywood as a forcefield, the author examines the social networks, working relationships, and political activities of artists, intellectuals, and film workers who flocked to Hollywood from Europe and the eastern United States before and during the second world war.

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