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Everynight Life Bloomsbury Publishing USA

The White Indians of Mexican Cinema theorizes the development of a unique form of racial masquerade—the representation of Whiteness as Indigeneity—during the Golden Age of Mexican cinema, from the 1930s to the 1950s. Adopting a broad decolonial perspective while remaining grounded in the history of local racial categories, Mónica García Blizzard argues that this trope works to reconcile two divergent discourses about race in postrevolutionary Mexico: the government-sponsored celebration of Indigeneity and mestizaje (or the process of interracial and intercultural mixing), on the one hand, and the idealization of Whiteness, on the other. Close readings of twenty films and primary source material illustrate how Mexican cinema has mediated race, especially in relation to gender, in ways that project national specificity, but also reproduce racist tendencies with respect to beauty, desire, and protagonism that survive to this day. This

sweeping survey illuminates how Golden Age films produced diverse, even contradictory messages about the place of Indigeneity in the national culture. This book is freely available in an open access edition thanks to TOME (Toward an Open Monograph Ecosystem)—a collaboration of the Association of American Universities, the Association of University Presses, and the Association of Research Libraries—and the generous support of Emory University and the Andrew W. Mellon Foundation. Learn more at the TOME website, available at: <https://www.openmonographs.org/>. It can also be found in the SUNY Open Access Repository at <http://hdl.handle.net/20.500.12648/7153>

'Intoxicating Shanghai' – An Urban Montage BRILL

V.1. The catalogue of music, All's well that ends well-Love's labour's lost -- v.2. The catalogue of music, Macbeth-The taming of the shrew -- v.3. The catalogue of music, The tempest-The two nobel kinsmen, the sonnets ... -- v.4. Indices --v.5. Bibliography.

Studies in Latin American Popular Culture State University of New York Press

Includes extensive biographical and career information on more than 20,000 professionals currently working in the entertainment industry.

In Morticia's Shadow Bloomsbury Publishing USA

This work covers 840 intentional suicide cases initially reported in Daily Variety (the entertainment industry's trade journal), but also drawing attention from mainstream news media. These cases are taken from the ranks of vaudeville, film, theatre, dance, music, literature (writers with direct connections to film), and other allied fields in the entertainment industry from 1905 through 2000. Accidentally self-inflicted deaths are omitted, except for a few controversial cases. It includes the suicides of well-known personalities such as actress Peg Entwistle, who is the only person to ever commit suicide by jumping from the top of the Hollywood Sign, Marilyn Monroe and Dorothy Dandridge, who are believed to have overdosed on drugs, and Richard Farnsworth and Brian Keith, who shot themselves to end the misery of terminal cancer. Also mentioned, but in less detail, are the suicides of unknown and lesser-known members of the entertainment industry. Arranged alphabetically, each entry covers the person's personal and professional background, method of suicide, and, in some instances, includes actual statements taken from the suicide note.

Silent Film Necrology U of Nebraska Press

An essential piece of Disney history has been largely unreported for eighty years. Soon after the birth of Mickey Mouse, one animator raised the Disney Studio far beyond Walt's expectations. That animator also led a union war that almost destroyed it. Art Babbitt animated for the Disney studio throughout the 1930s and through 1941, years in which he and Walt were jointly driven to elevate animation as an art form, up through Snow White, Pinocchio, and Fantasia. But as America prepared for World War II, labor unions spread across Hollywood. Disney fought the unions while Babbitt embraced them. Soon, angry Disney cartoon characters graced picket signs as hundreds of animation artists went out on strike. Adding fuel to the fire was Willie Bioff, one of Al Capone's wiseguys who was seizing control of Hollywood workers and vied for the animators' union. Using never-before-seen research from previously lost records, including conversation transcriptions from within the studio walls, author and historian Jake S. Friedman reveals the details behind the labor dispute that changed animation and Hollywood forever. The Disney Revolt is an American story of industry and of the underdog, the golden age of animated cartoons at the world's most famous studio.

[The Disney Revolt](#) Jacobus Books

In late nineteenth-century Mexico a woman's presence in the home was a marker of middle-class identity. However, as economic conditions declined during the Mexican Revolution and jobs traditionally held by women disappeared, a growing number of women began to look for work outside the domestic sphere. As these "angels of the home" began to take office jobs, middle-class identity became more porous. To understand how office workers shaped middle-class identities in Mexico, *From Angel to Office Worker* examines the material conditions of women's work and analyzes how women themselves reconfigured public debates over their employment. At the heart of the women's movement was a labor movement led by secretaries and office workers whose demands included respect for seniority, equal pay for equal work, and resources to support working mothers, both married and unmarried. Office workers also developed a critique of gender inequality and sexual exploitation both within and outside the workplace. *From Angel to Office Worker* is a major contribution to modern Mexican history as historians begin to ask new questions about the relationships between labor, politics, and the cultural and public spheres.

[Scientific and Technical Aerospace Reports](#) Oxford : Clarendon Press

This insightful book introduces the most important trends, people, events, and products of popular culture in Latin America and the Caribbean. In recent times, Latin American influences have permeated American culture through music, movies, television, and literature. This sweeping volume serves as a ready-reference guide to pop culture in Central America, South America, and the Caribbean, focusing on Mexico, Brazil, Venezuela, Argentina, Haiti, Cuba, the Dominican Republic, Jamaica, and Costa Rica, among other areas. The work encourages hands-on engagement with the popular culture in these places, making such suggestions as Brazilian films to rent or where to find Venezuelan music on the Internet. To start, the book covers various perspectives and issues of these regions, including the influence of the United States, how the idea of machismo reflects on the portrayal of women in these societies, and the representation of Latino-Caribo cultures in film and other mediums. Entries cover key trends, people, events, and products from the beginning of the 20th century to the present day. Each section gives detailed information and profound insights into some of the more academic—and often controversial—debates on the subject, while the inclusion of the Internet, social media, and video games make the book timely and relevant.

The Convoluted Universe: Book 3 McFarland

Celebrating the celluloid expression of the Beat spirit—arguably the most sustained legacy in U.S. counterculture—*Naked Lens* is a comprehensive study of the most significant interfaces between the Beat writers, Beat culture, and cinema. *Naked Lens* features key Beat players and their collaborators, including William Burroughs, Allen Ginsberg, Jack Kerouac, Charles Bukowski, Brion Gysin, Antony Balch, Ron Rice, John Cassavetes, Andy Warhol, Bob Dylan, Klaus Maeck, and Gus van Sant. As well as examining clearly Beat-inspired films such as *Pull My Daisy*, *Chappaqua*, and *The Flower Thief*, Jack Sargeant discusses *cinéma vérité* and performance films (*Shadows and Wholly Communion*), B-movies (*The Subterraneans* and Roger Corman's *Bucket of Blood*), and Hollywood adaptations (*Heart Beat* and *Barfly*). The second half of the book is devoted to an extensive analysis of the films relating to William Burroughs, from Antony Balch's *Towers Open Fire* to David Cronenberg's *Naked Lunch*. This book also contains the last ever interview with writer Allen Ginsberg, recorded three months before his death in April 1997.

Independent Film Journal Saint James Press

Women Screenwriters is a study of more than 300 female writers from 60 nations, from the first film scenarios produced in 1986 to the present day. Divided into six sections by continent, the entries give an overview of the history of women screenwriters in each country, as well as individual biographies of its most influential.

[Billboard](#) Ozark Mountain Publishing

How does Shakespeare represent war? This volume reviews scholarship to date on the question and introduces new perspectives, looking at contemporary conflict through the lens of the past. Through his haunting depiction of historical bloodshed, including the Trojan War, the fall of the Roman Republic, and the Wars of the Roses, Shakespeare illuminates more recent political violence, ranging from the British occupation of Ireland to the Spanish Civil War, the Balkans War, and the past several decades of U. S. military engagement in Iraq and Afghanistan. Can a war be just? What is the relation between the ruler and the ruled? What motivates ethnic violence? Shakespeare's plays serve as the frame for careful explorations of perennial problems of human co-existence: the politics of honor, the ethics of diplomacy, the responsibility of non-combatants, and the tension between idealism and Realpolitik.

Suicide in the Entertainment Industry Catapult

Often referred to as the actor's actor, Spencer Tracy's subtle introspection and thoroughly naturalistic style continue to impress actors and audiences alike. He began his career on the stage, and then went on to attain considerable acclaim as a film star for Fox Studios and Metro-Goldwyn-Mayer. He won back-to-back Academy Awards in 1937 and 1938, began a legendary personal and professional relationship with Katharine Hepburn, and worked as an independent film star in the 1950s and 1960s. This volume provides detailed information for Tracy's many performances in film, radio, television, and drama. The book begins with a short biography that summarizes Tracy's professional development. The chapters that follow chronicle his fascinating career. Each chapter is devoted to his work in a particular medium and provides entries for his individual performances. Entries present cast and credit information, plot synopses, reviews, and commentary. An annotated bibliography discusses sources of additional information about Tracy, and photos illustrate his life and work.

Naked Lens CRC Press

Explores the religious world of the young urban Catholics who conspired to kill Mexican President Álvaro Obregón in 1928.

Pop Culture in Latin America and the Caribbean McFarland

This greatly expanded (over 18,500 entries versus 9,000 in the earlier edition) and updated edition includes everyone from John Aasen, an 8-foot, 9-inch circus star who appeared in silent film comedies, to Vladimir Kosma Zworykin, who invented the iconoscope and kinescope that together constituted the first all-electronic television system. This is the most complete necrology available on people from the silent era. The entries are arranged alphabetically by professional name, and include birth and death dates, the place of birth and death, real name when it differs from the professional name, married name for women, birth certificate date when available, age at death, and bibliographic data of any autobiography or biography. When available the cause of death is also provided. Following these data, there is a reference to any obituary printed in *The New York Times*, *Variety* or, occasionally, another publication, including the obituary's headline.

The Negro Motorist Green Book Copyright Office, Library of Congress

The author's main reason for writing this book, however, is simply to provide an introduction to the Mexican commercial cinema for American and other English-speaking readers. Although the United States has been, and continues to be, a major foreign market for Mexican movies, the overwhelming majority of Americans are unaware of them. Mexican films are restricted to the Hispanic theater circuits and shown without English subtitles; therefore anyone wishing to see a Mexican movie would have to be fairly fluent in Spanish. Such a requisite effectively eliminates almost the entire general audience in the United States from exposure to Mexican cinema.

The Hollywood Reporter Springer

The function of dance in Latin/o American culture is the focus of the essays collected in *Everynight Life*. The contributors interpret how Latin/o culture expresses itself through dance, approaching the material from the varying perspectives of literary, cultural, dance, performance, queer, and feminist studies. Viewing dance as privileged sites of identity formation and cultural resistance in Latin/o America, *Everynight Life* translates the motion of bodies into speech, and the gestures of dance into a provocative socio-political grammar. This anthology looks at many modes of dance--including salsa, merengue, cumbia, rumba, mambo, tango, samba, and norteño--as models for the

interplay of cultural memory and regional conflict. Barbara Browning's essay on capoeira, for instance, demonstrates how dance has been used as a literal form of resistance, while José Piedra explores the meanings conveyed by women of color dancing the rumba. Pieces such as Gustavo Perez Fírmata's "I Came, I Saw, I Conga'd" and Jorge Salessi's "Medics, Crooks, and Tango Queens" illustrate the lively scope of this volume's subject matter. Contributors. Barbara Browning, Celeste Fraser Delgado, Jane C. Desmond, Mayra Santos Febres, Juan Carlos Quintero Herencia, Josh Kun, Ana M. López, José Esteban Muñoz, José Piedra, Gustavo Perez Fírmata, Augusto C. Puleo, David Román, Jorge Salessi, Alberto Sandoval
Animation: A World History Univ of California Press

The undisputed "Queen of Crime," Dame Agatha Christie (1890-1976) is the bestselling novelist of all time. As the creator of immortal detectives Hercule Poirot and Jane Marple, she continues to enthrall readers around the world and is drawing increasing attention from scholars, historians, and critics. But Christie wrote far beyond Poirot and Marple. A varied life including war work, archaeology, and two very different marriages provided the backdrop to a diverse body of work. This encyclopedic companion summarizes and explores Christie's entire literary output, including the detective fiction, plays, radio dramas, adaptations, and her little-studied non-crime writing. It details all published works and key themes and characters, as well as the people and places that inspired them, and identifies a trove of uncollected interviews, articles, and unpublished material, including details that have never appeared in print. For the casual reader looking for background information on their favorite mystery to the dedicated scholar tracking down elusive new angles, this companion will provide the most comprehensive and up-to-date information.

Billboard Cambridge University Press

In *Intoxicating Shanghai*, Paul Bevan explores the work of a number of Chinese modernist figures in the fields of literature and the visual arts, with an emphasis on the literary group the New-sensationists and its equivalents in the Shanghai art world, examining the work of these figures as it appeared in pictorial magazines. It undertakes a detailed examination into the significance of the pictorial magazine as a medium for the dissemination of literature and art during the 1930s. The research locates the work of these artists and writers within the context of wider literary and art production in Shanghai, focusing on art, literature, cinema, music, and dance hall culture, with a specific emphasis on 1934 - 'The Year of the Magazine'.

Subject Guide to Books in Print Chicago Review Press

Before captivating America as Morticia in *The Addams Family*, actress Carolyn Jones appeared in 30 movies (including starring roles with Elvis Presley and Frank Sinatra) and had a decade-long marriage to producer Aaron Spelling. But the road to Hollywood from her native Amarillo, Texas, was studded with rejection, typecasting, and unwanted comparisons to an actress who hated her: Bette Davis. Author James Pylant unveils the real Carolyn Jones, with access to her personal correspondence and journal, as well as interviews with her family, friends and fellow actors. What emerges is an intimate portrait of the iconic actress, a consummate professional who created a mystique not only for Morticia but for herself.--Website.

[Chicano Periodical Index](#) Greenwood

From the exuberant excesses of Carmen Miranda in the "tutti frutti hat" to the curvaceous posterior of Jennifer Lopez, the Latina body has long been a signifier of Latina/o identity in U.S. popular culture. But how does this stereotype of the exotic, erotic Latina "bombshell" relate, if at all, to real Latina women who represent a wide spectrum of ethnicities, national origins, cultures, and physical appearances? How are ideas about "Latinidad" imagined, challenged, and inscribed on Latina bodies? What racial, class, and other markers of identity do representations of the Latina body signal or reject? In this broadly interdisciplinary book, experts from the fields of Latina/o studies, media studies, communication, comparative literature, women's studies, and sociology come together to offer the first wide-ranging look at the construction and representation of Latina identity in U.S. popular culture. The authors consider such popular figures as actresses Lupe Vélez, Salma Hayek, and Jennifer Lopez; singers Shakira and Celia Cruz; and even the Hispanic Barbie doll in her many guises. They investigate the media discourses surrounding controversial Latinas such as Lorena Bobbitt and Marisleyis González. And they discuss Latina representations in Lupe Solano's series of mystery books and in the popular TV shows *El Show de Cristina* and *Laura en América*. This extensive treatment of Latina representation in popular culture not only sheds new light on how meaning is produced through images of the Latina body, but also on how these representations of Latinas are received, revised, and challenged.

Women Screenwriters Greenwood

Originally printed in 1989 each edition has added updates of events predicted by Nostradamus that have occurred since the last edition. For this newest edition regressionist and psychic researcher Dolores Cannon has written an extensive addendum that covers evidence of the

fulfilment of the prophecies predicted by Nostradamus. Secret weapons computers the World Wide Web and the New Science of Nano-technology are included among the new topics covered.

Nostradamus broke through to our time period by a one-in-a-million chance contact through hypnosis. In this series the master himself explains the puzzles he carefully concealed in code within his famous quatrains or prophecies. Contains 136 quatrains.