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Girl Friday: The Women Who
Ran Hollywood

Nobody's Girl

Friday: The Women

Who Ran Hollywood

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

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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

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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

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filmmaking in Los Angeles, and women's contributions to American culture.

In 1947, the Cold War came to Hollywood. Over nine tumultuous days in October, the House Un-American Activities Committee held a notorious round of hearings into alleged Communist subversion in the movie industry. The blowback was profound: the major studios pledged to never again employ a known Communist or unrepentant fellow traveler. The declaration marked the onset of the blacklist era, a time when political allegiances, real or suspected, determined

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employment opportunities in the entertainment industry. Hundreds of artists were shown the door—or had it shut in their faces. In *Show Trial*, Thomas Doherty takes us behind the scenes at the first full-on media-political spectacle of the postwar era. He details the theatrical elements of a proceeding that bridged the realms of entertainment and politics, a courtroom drama starring glamorous actors, colorful moguls, on-the-make congressmen, high-priced lawyers, single-minded investigators, and recalcitrant screenwriters, all recorded by newsreel cameras and

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broadcast over radio. Doherty tells the story of the Hollywood Ten and the other witnesses, friendly and unfriendly, who testified, and chronicles the implementation of the postwar blacklist. Show Trial is a rich, character-driven inquiry into how the HUAC hearings ignited the anti-Communist crackdown in Hollywood, providing a gripping cultural history of one of the most transformative events of the postwar era. INSTANT NEW YORK TIMES BESTSELLER NBCC John Leonard Prize Finalist Indie Bestseller "This is a book people will be talking about forever." —Glennon Doyle, #1

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New York Times bestselling author of Untamed "Ford's wrenchingly brilliant memoir is truly a classic in the making. The writing is so richly observed and so suffused with love and yearning that I kept forgetting to breathe while reading it." —John Green, #1 New York Times bestselling author One of the most prominent voices of her generation debuts with an extraordinarily powerful memoir: the story of a childhood defined by the looming absence of her incarcerated father. Through poverty, adolescence, and a fraught relationship with her

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mother, Ashley C. Ford wishes she could turn to her father for hope and encouragement.

There are just a few problems: he's in prison, and she doesn't know what he did to end up there. She doesn't know how to deal with the incessant worries that keep her up at night, or how to handle the changes in her body that draw unwanted attention from men. In her search for unconditional love, Ashley begins dating a boy her mother hates. When the relationship turns sour, he assaults her. Still reeling from the rape, which she keeps secret from her family, Ashley desperately searches for

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meaning in the chaos. Then, her grandmother reveals the truth about her father's incarceration . . . and Ashley's entire world is turned upside down. Somebody's Daughter steps into the world of growing up a poor Black girl in Indiana with a family fragmented by incarceration, exploring how isolating and complex such a childhood can be. As Ashley battles her body and her environment, she embarks on a powerful journey to find the threads between who she is and what she was born into, and the complicated familial love that often binds them. When two floundering young

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girls find strength and friendship in one another, the path to happiness finally seems tangible... Rosie Goodwin's ebook No. 1 bestselling saga, No One's Girl, is sure to bring a tear to your eye, and a smile to your lips. Perfect for fans of Nadine Dorries and Lindsey Hutchinson. '[A] moving, at times tearjerker of a novel... A beautifully woven tale of tangled lives... An author able to balance emotions, especially love, with skill and wise involvement' - Coventry Evening Telegraph Jane Reynolds' father dominates her life. Though she seems a devoted daughter, his cruelty

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has left her afraid to love. After his sudden death she becomes a virtual recluse, leaving her small farm only to sell the fruit and vegetables she grows. But everything changes on a dark, cold night when she finds a young runaway hiding near her cottage. Alice, too, is unloved and in pain, and as the pair become friends, Jane begins to wonder whether she could offer the girl the loving home she's never had. But dark secrets in both their pasts threaten everything Jane hopes for... What readers are saying about No One's Girl: 'This is the second book of Rosie Goodwin's I have read and all I

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can say is: I can't wait to read more! Rosie is undoubtedly the best author I have come across recently and I find myself unable to put her books down - even when reaching for the tissues! Her descriptions and ability to tackle difficult subjects is first class. Well done Rosie!' 'I have just finished reading No One's Girl and felt I had to write in to say how much this book surprised and delighted me! Rosie Goodwin has a very rare talent for capturing the voices of all her characters. I do have one warning though, don't take this book into the bath with you unless you are prepared to

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come out wrinkled like a prune. It is a page turner that you just can't put down and filled with enough surprises to keep you hooked and guessing right up to the very end. All in all, a fantastic read'

An instant NEW YORK TIMES and USA TODAY BESTSELLER!

"I was knocked over by the momentum of an intense psychological thriller that doesn't let go until the final page. This is a terrific read." – Alafair Burke, New York Times bestselling author *Marie Claire's September Book Club Pick* Rear Window meets Get Out in this gripping thriller from a critically acclaimed and New

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York Times Notable author, in which the gentrification of a Brooklyn neighborhood takes on a sinister new meaning... Sydney Green is Brooklyn born and raised, but her beloved neighborhood seems to change every time she blinks. Condos are sprouting like weeds, FOR SALE signs are popping up overnight, and the neighbors she's known all her life are disappearing. To hold onto her community's past and present, Sydney channels her frustration into a walking tour and finds an unlikely and unwanted assistant in one of the new arrivals to the block—her neighbor Theo. But

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Sydney and Theo's deep dive into history quickly becomes a dizzying descent into paranoia and fear. Their neighbors may not have moved to the suburbs after all, and the push to revitalize the community may be more deadly than advertised. When does coincidence become conspiracy? Where do people go when gentrification pushes them out? Can Sydney and Theo trust each other—or themselves—long enough to find out before they too disappear? Featured in Parade, Essence, Bustle, Popsugar, Elle, Shondaland, Marie Claire, BuzzFeed, Entertainment

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Weekly, Good Housekeeping, Brit + Co, Real Simple, Lit Hub, Crime Reads, Blavity, Ms. Magazine, Hello Giggles, The New York Times, Town & Country, Newsweek, New York Post, Refinery29, Woman's World, Washington Post, the Skimm, Book Riot, Bookish, Huffington Post, and more!
Show Trial

Nobody's Girl

... And a Few Hard Truths

About Sneaking into the

Hollywood Boys' Club

The Crimes and Victims of

Anthony Sowell, the Cleveland

Serial Killer

A compelling saga of

heartbreak and courage

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Red Clocks

What Happened to Women in the Silent Film Industries?

"Hollywood Diplomacy makes the case that, rather than simply reflect the West's cultural fantasies of an imagined 'Orient,' images of East Asian ethnicities (Chinese, Japanese, and Korean) have long been contested ideological sites where the commercial interests of Hollywood studios and the political mandates of U.S. foreign policy collide, compete against one another, and often become compromised

in the process. Hye Seung Chung highlights the mediating capacity of film regulation, presenting it not as an obstacle to artists' freedom of expression, but rather as an enforcer of institutional protection, a facilitator of international relations, and a contributor to 'political correctness' regarding images of racial minorities and foreign nationals. Drawing on archival evidence and film content analysis, Hollywood Diplomacy redefines external censorship or advisory entities (by the

Chinese government, the World War II propaganda agency OWI, and the DoD) as productive contributors pushing for increased cultural authenticity and/or more egalitarian racial/ethnic/national images in Hollywood's Orientalist productions. The book is divided into two parts: the first is 'Diplomatic Representations in Classical Hollywood,' which examines films such as Shanghai Express, The Purple Heart, and Bamboo Prison, and the second is 'The War on Terror, Contemporary

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Hollywood, and Its Global Discontent,' which examines films such as Die Another Day and The Interview"-- Just the Funny Parts is a juicy and scathingly funny insider look at how pop culture gets made. For more than thirty years, writer, producer and director Nell Scovell worked behind the scenes of iconic TV shows, including The Simpsons, Late Night with David Letterman, Murphy Brown, NCIS, The Muppets, and Sabrina, the Teenage Witch, which she created and executive produced. In

2009, Scovell gave up her behind-the-scenes status when the David Letterman sex scandal broke. Only the second woman ever to write for his show, Scovell used the moment to publicly call out the lack of gender diversity in late-night TV writers' rooms. "One of the boys" came out hard for "all of the girls." Her criticisms fueled a cultural debate. Two years later, Scovell was collaborating with Sheryl Sandberg on speeches and later on Lean In, which resulted in a worldwide movement. Now Scovell is

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opening up with this fun, honest, and often shocking account. Scovell knows what it's like to put words in the mouths of President Barack Obama, Mark Harmon, Candice Bergen, Bob Newhart, Conan O'Brien, Alyssa Milano, and Kermit the Frog, among many others. Through her eyes, you'll sit in the Simpson writers' room... stand on the Oscar red carpet... pin a tail on Miss Piggy...bond with Star Trek's Leonard Nimoy... and experience a Stephen King-like encounter with Stephen King. Just the

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Funny Parts is a fast-paced account of a nerdy girl from New England who fought her way to the top of the highly-competitive, male-dominated entertainment field. The book delivers invaluable insights into the creative process and tricks for navigating a difficult workplace. It's part memoir, part how-to, and part survival story. Or, as Scovell puts it, "It's like Unbroken, but funnier and with slightly less torture."

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 embrace of women's sports sometimes feels

almost like a political act...Molly Schiot's Game Changers: The Unsung Heroines of Sports History is so valuable." —The Wall Street Journal "A thoughtful, exhaustively researched, and long-overdue tribute to the women who have paved the way for the likes of Serena Williams, Abby Wambach, Simone Biles, and more." —espnW Based on the Instagram account @TheUnsungHeroines, a celebration of the pioneering, forgotten female athletes of the twentieth century that features rarely

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seen photos and new interviews with past and present game changers including Abby Wambach and Cari Champion. Two years ago, filmmaker Molly Schiot began the Instagram account

@TheUnsungHeroines, posting a photo each day of a female athlete who had changed the face of sports around the globe in the pre-Title IX age. These women paved the way for Serena Williams, Carli Lloyd, and Lindsey Vonn, yet few today know who they are. Slowly but surely, the account

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gained a following, and the result is Game Changers, a beautifully illustrated collection of these trailblazers' rarely-before-seen photos and stories. Featuring icons Althea Gibson and Wyomia Tyus, complete unknowns Trudy Beck and Conchita Cintron, policymaker Margaret Dunkle, sportswriter Lisa Olson, and many more, Game Changers gives these "founding mothers" the attention and recognition they deserve, and features critical conversations between past and present

gamechangers—including former US Women's National Soccer Team captain Abby Wambach and SportsCenter anchor Cari Champion—about what it means to be a woman on and off the field. Inspiring, empowering, and unforgettable, Game Changers is the perfect gift for anyone who has a love of the game.

Draws on personal letters, journals, and interviews with family members and colleagues to capture the life and times of Frances Marion

Without Lying Down

*Women Directors and the
Feminist Reform of 1970s*

American Cinema

Pink-Slipped

When No One Is Watching

*The Unsung Heroines of
Sports History*

Silent Women

Stealing the Show

Dorothy Arzner was the exception in Hollywood film history—the one woman who succeeded as a director, in a career that spanned three decades. In Part One, Dorothy Arzner's film career—her work as a film editor to her directorial debut, to her departure from Hollywood in 1943—is documented, with particular attention to Arzner's roles as "star-

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maker" and "woman's director." In Part Two, Mayne analyzes a number of Arzner's films and discusses how feminist preoccupations shape them, from the women's communities central to *Dance, Girl, Dance* and *The Wild Party* to critiques of the heterosexual couple in *Christopher Strong* and *Craig's Wife*. Part Three treats Arzner's lesbianism and the role that desire between women played in her career, her life, and her films.

Women around the world have responded to Cara Alwill Leyba 's *Girl Code* with a resounding YES. Companies like Kate Spade and Macy ' s have brought her in to teach " the Code. " Inc. magazine named *Girl Code* one of the " Top 9 Inspiring Books Every Female Entrepreneur Should Read " alongside *Lean In*, *#Girlboss*, and *Thrive*. A few years

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ago, I made a crazy claim in the first edition of *Girl Code*: that in today ' s competitive marketplace, the fiercest thing a female entrepreneur can do is to support other women. Something dynamic happens when women genuinely show up for each other. When we lose the facades, cut the bullsh*t, and truly have each other ' s backs. When we stop pretending everything is perfect, and show the messy, beautiful parts of ourselves and our work—which all look awfully similar. When we talk about our fears, our missteps, and our breakdowns. And most importantly, when we share our celebrations, our breakthroughs, and our solutions. I ' m convinced that there ' s no reason to hoard information, connections, or insight. Wisdom is meant to be shared, so let ' s start sharing what we ' ve learned to make

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each other better. Let ' s start building each other up. Let ' s live up to our potential and start ruling the world. Girl Code is a roadmap for female entrepreneurs, professional women, " side hustlers " (those with a day job plus a part-time small business), and anyone in between. This book won ' t teach you how to build a multimillion-dollar company. It won ' t teach you about systems or finance. But it will teach you how to build confidence in yourself, reconnect with your " why, " eradicate jealousy, and ultimately learn the power of connection. Because at the end of the day, that ' s what life and business are all about.

A National Bestseller
A New York Times Editor's Choice
A Time Magazine Best Book of the Year
An Amazon Best Book of the Month
An Indie Next Pick
One of Wall Street

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Journal's Twelve Books to Read This Winter An Esquire most anticipated book of 2018 An Elle Best Book of Winter A Popsugar most anticipated book of Fall A Ploughshares most anticipated book of Fall A Nylon Best Book of the Month One of Publishers Weekly's most anticipated titles of Fall 2017 Five women. One question.

What is a woman for? In this ferociously imaginative novel, abortion is once again illegal in America, in-vitro fertilization is banned, and the Personhood Amendment grants rights of life, liberty, and property to every embryo. In a small Oregon fishing town, five very different women navigate these new barriers alongside age-old questions surrounding motherhood, identity, and freedom. Ro, a single high-school teacher, is trying to have a baby on her own,

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while also writing a biography of Eivør, a little-known 19th-century female polar explorer. Susan is a frustrated mother of two, trapped in a crumbling marriage. Mattie is the adopted daughter of dotting parents and one of Ro's best students, who finds herself pregnant with nowhere to turn. And Gin is the gifted, forest-dwelling herbalist, or "mender," who brings all their fates together when she's arrested and put on trial in a frenzied modern-day witch hunt. RED CLOCKS is at once a riveting drama, whose mysteries unfold with magnetic energy, and a shattering novel of ideas. In the vein of Margaret Atwood and Eileen Myles, Leni Zumas fearlessly explores the contours of female experience, evoking THE HANDMAID'S TALE for a new millennium. This is a story of

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resilience, transformation, and hope in tumultuous-even frightening-times.

This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature.

In 1972, Barbara Amaya was 16 years old, leading a life far from a typical teenager and why she was Nobody's Girl. She had been sent to three detention centers, lived on the streets of, first, Washington DC and then New York City. Amaya was forced to work as a prostitute and was hooked on heroin. The ten years she spent as a

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victim in the world of human trafficking is just the beginning of her story.

Film Regulation, Foreign Relations, and East Asian Representations

The Extraordinary Lives of Ida R.

Koverman

Nobody's Women

How Older Women Say Good-bye to Their Mothers

Women, Music and Fame

Hollywood and the American Historical Film

The Women Who Ran Hollywood

In the early part of the twentieth century, migrants made their way from rural homes to cities in record numbers and many traveled west.

Los Angeles became a destination.

Women flocked to the growing town to join the film industry as workers and spectators, creating a "New

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Woman." Their efforts transformed filmmaking from a marginal business to a cosmopolitan, glamorous, and bohemian one. By 1920, Los Angeles had become the only western city where women outnumbered men. In Go West, Young Women, Hilary A. Hallett explores these relatively unknown new western women and their role in the development of Los Angeles and the nascent film industry. From Mary Pickford's rise to become perhaps the most powerful woman of her age, to the racist moral panics of the post-World War I years that culminated in Hollywood's first sex scandal, Hallett describes how the path through early Hollywood presaged

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the struggles over modern gender roles that animated the century to come.

Bea thinks she's the most boring 17-year-old in the world. She's not pretty or popular or funny. The only glamorous thing about her is her French father who lives in Paris. After being tricked by the school's most elite clique, she decides to decamp to Paris and find her father. Best known as the woman who "ran MGM," Ida R. Koverman (1876–1954) served as talent scout, mentor, executive secretary, and confidant to American movie mogul Louis B. Mayer for twenty-five years. She Damn Near Ran the Studio: The Extraordinary Lives of Ida R. Koverman is the first full

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account of Koverman's life and the true story of how she became a formidable politico and a creative powerhouse during Hollywood's Golden Era. For nearly a century, Koverman's legacy has largely rested on a mythical narrative while her more fascinating true-life story has remained an enduring mystery—until now. This story begins with Koverman's early years in Ohio and the sensational national scandal that forced her escape to New York where she created a new identity and became a leader among a community of women. Her second incarnation came in California where she established herself as a hardcore political operative challenging the

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state's progressive impulse. During the Roaring Twenties, she was a key architect of the Southland's conservative female-centric partisan network that refashioned the course of state and national politics and put Herbert Hoover in the White House. As "the political boss of Los Angeles County," she was the premiere matchmaker in the courtship between Hollywood and national partisan politics, which, as Mayer's executive secretary, was epitomized by her third incarnation as "one of the most formidable women in Hollywood," whose unparalleled power emanated from her unique perch inside the executive suite of Metro-Goldwyn-Mayer. Free to

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adapt her managerial skills and political know-how on behalf of the studio, she quickly drew upon her artistic sensibilities as a talent scout, expanding MGM's catalog of stars and her own influence on American popular culture.

Recognized as "one of the invisible power centers in both MGM and the city of Los Angeles," she nurtured the city's burgeoning performing arts by fostering music and musicians and the public financing of them. As the "lioness" of MGM royalty, Ida Koverman was not just a naturalized citizen of the Hollywood kingdom; at times during her long reign, she "damn near ran the studio."

After everything Farrah's been

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through, it's safe to say things are finally going her way. Her company, Glam Squad, has skyrocketed, and her career as a celebrity stylist has taken off faster than she can keep up. Partnering with her best friend London, she has styled and done makeup for multiple celebrities. The unstoppable duo is working hard and getting paid! On the personal side, Farrah is happier than ever. Despite everything Mills put her through, she made the right choice when she decided to give him a second chance. Mills has made up for all the lying and sneaking around he did behind her back, and he treats her like a queen. After months of bliss, he has made Farrah's dreams come true by

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asking her to marry him. On top of the world, Farrah is busy planning her wedding. Unbeknownst to her, however, Mills has been keeping a dark secret that will destroy everything if she finds out. Mills has been giving his ex-girlfriend Jade money to keep her quiet and take care of the baby she claims is his. He plans on taking a paternity test, but his busy schedule keeps getting in the way. In the meantime, he is doing everything in his power to keep Farrah from finding out he's cheated. Everything comes crashing down when Farrah finds out about what Mills has been up to, but she gives in to his begging and goes through with the wedding. Once they're married, things just

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keep getting worse as Mills keeps putting off the paternity test. He's been seeing a lot more of Jade and baby Jaysin, who looks a lot like Mills. Farrah, feeling confused and betrayed, decides to focus on her career. While on a business trip to Paris, she finds herself falling for a rapper named J.R. She still loves Mills, but after what he did to her, she's not sure their marriage will last. People always say you can't help who you love, but what happens when love gets all tangled up and no one seems to know how to set it straight? Will true love prevail, or will it break under all the lies?

From a leading cultural journalist, the definitive cultural history of

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female showrunners—including exclusive interviews with such influential figures as Shonda Rhimes, Amy Sherman-Palladino, Mindy Kaling, Amy Schumer, and many more. “An urgent and entertaining history of the transformative powers of women in TV” (Kirkus Reviews, starred review). In recent years, women have radically transformed the television industry both behind and in front of the camera. From Murphy Brown to 30 Rock and beyond, these shows and the extraordinary women behind them have shaken up the entertainment landscape, making it look as if equal opportunities abound. But it took decades of determination in

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the face of outright exclusion to reach this new era. In this “sharp, funny, and gorgeously researched” (Emily Nussbaum, The New Yorker) book, veteran journalist Joy Press tells the story of the maverick women who broke through the barricades and the iconic shows that redefined the television landscape starting with Diane English and Roseanne Barr—and even incited controversy that reached as far as the White House. Drawing on a wealth of original interviews with the key players like Amy Sherman-Palladino (Gilmore Girls), Jenji Kohan (Orange is the New Black), and Jill Soloway (Transparent) who created storylines and characters that

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changed how women are seen and how they see themselves, this is the exhilarating behind-the-scenes story of a cultural revolution.

Go West, Young Women!

Nobody's Child

The Hunting Wives

Nobody's Looking at You

50 Leading Ladies Who Made History

Hollywood Diplomacy

Sexual Harassment of Working Women

* Newbery Honor Book * #1

New York Times Bestseller

* Winner of the Schneider

Family Book Award * Wall

Street Journal Best

Children's Books of the

Year * New York Public

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Library's 100 Books for Reading and Sharing An exceptionally moving story of triumph against all odds set during World War II, from the acclaimed author of *Fighting Words*, and for fans of *Fish in a Tree* and *Number the Stars*. Ten-year-old Ada has never left her one-room apartment. Her mother is too humiliated by Ada's twisted foot to let her outside. So when her little brother Jamie is shipped out of London to escape the war, Ada doesn't waste a minute—she sneaks out to join him. So

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begins a new adventure for Ada, and for Susan Smith, the woman who is forced to take the two kids in. As Ada teaches herself to ride a pony, learns to read, and watches for German spies, she begins to trust Susan—and Susan begins to love Ada and Jamie. But in the end, will their bond be enough to hold them together through wartime? Or will Ada and her brother fall back into the cruel hands of their mother? This masterful work of historical fiction is equal parts adventure and

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a moving tale of family and identity—a classic in the making. "Achingly lovely...Nuanced and emotionally acute."—The Wall Street Journal "Unforgettable...unflinching."—Common Sense Media ? "Brisk and honest...Cause for celebration." —Kirkus, starred review ? "Poignant."—Publishers Weekly, starred review ? "Powerful."—The Horn Book, starred review "Affecting."—Booklist "Emotionally satisfying...[A] page-turner."—BCCB "Exquisitely written...Heart-lifting."

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—SLJ "Astounding...This book is remarkable."—Karen Cushman, author *The Midwife's Apprentice*

"Beautifully told."—Patricia MacLachlan, author of *Sarah, Plain and Tall*

"I read this novel in two big gulps."—Gary D. Schmidt, author of *Okay for Now*

"I love Ada's bold heart...Her story's riveting."—Sheila Turnage, author of *Three Times Lucky*

Women Filmmakers in Early Hollywood explores when, how, and why women were accepted as filmmakers in

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the 1910s and why, by the 1920s, those opportunities had disappeared. In looking at the early film industry as an industry—a place of work—Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender, work culture, and business within modern industrial organizations. In the early 1910s, the film industry followed a theatrical model, fostering an egalitarian work culture in which everyone—male and

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female-helped behind the scenes in a variety of jobs. In this culture women thrived in powerful, creative roles, especially as writers, directors, and producers. By the end of that decade, however, mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system. As the movie industry remade itself in the image of a modern American business, the masculinization of filmmaking took root. Mahar's study integrates feminist methodologies of

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examining the gendering of work with thorough historical scholarship of American industry and business culture. Tracing the transformation of the film industry into a legitimate "big business" of the 1920s, and explaining the fate of the female filmmaker during the silent era, Mahar demonstrates how industrial growth and change can unexpectedly open—and close—opportunities for women.

Their Eyes Were Watching God is a 1937 novel by

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African-American writer Zora Neale Hurston. It is considered a classic of the Harlem Renaissance of the 1920s, and it is likely Hurston's best known work.

This definitive interdisciplinary collection by leading scholars probes the theoretical and historical contexts of films made about the American past, from silent film to the present. The book offers a fresh assessment of studio era historical filmmaking and its legacy across a range of genres.

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In this thinly-disguised pseudonymous satire, Madge Lawrence is a "good girl" trying to make it as a screenwriter in Hollywood. As secretary to a big-time producer, Madge learns the movie business from the inside. The story unfolds in a series of documents--memos, telegrams, newspaper items, and letters from Madge to a former colleague in New York.

A Thriller

No One's Girl

Game Changers

A Case of Sex

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Discrimination

Nobody's Girl

Reckless 2

A comprehensive legal theory is needed to prevent the persistence of sexual harassment. Although requiring sexual favors as a quid pro quo for job retention or advancement clearly is unjust, the task of translating that obvious statement into legal theory is difficult. To do so, one must define sexual harassment and decide what the law's role in addressing harassment claims should be. In Sexual Harassment of Working

Women,' Catharine MacKinnon attempts all of this and more. In making a strong case that sexual harassment is sex discrimination and that a legal remedy should be available for it, the book proposes a new standard for evaluating all practices claimed to be discriminatory on the basis of sex. Although MacKinnon's "inequality" theory is flawed and its implications are not considered sufficiently, her formulation of it makes the book a significant contribution to the

**literature of sex
discrimination. MacKinnon
calls upon the law to
eliminate not only sex dis-
crimination but also most
instances of sexism from
society. She uses traditional
theories in an admittedly
strident manner, and relies
upon both traditional and
radical-feminist sources.
The results of her effort are
mixed. The book is at times
fresh and challenging, at
times needlessly
provocative. --
<https://www.jstor.org> (Sep.
30, 2016).
On a Thursday evening in
late October 2009,**

Cleveland Police detectives arrived at the home of Anthony Sowell—an ex-Marine and a registered sex offender—to arrest him on week-old rape charges. But this was no ordinary house, nor would it be a routine arrest. For even though Sowell was not at home, officers knew immediately something was horribly wrong. After initially finding two rotting corpses inside the home, their investigation would lead them to discover the bodies of eleven women. This is the shocking true account of Sowell's legacy of depravity

and cold-blooded murder. His mannered and well-spoken veneer masked a monster who felt no mercy for those he butchered. His twisted existence spent among the decaying bodies of his victims. And how he picked his victims from the fringes of society—lost souls with criminal records or drug habits that would make them less likely to arouse alarm if they simply disappeared. But that didn't mean they wouldn't be avenged... INCLUDES PHOTOGRAPHS

“The magic here is not the supernatural kind, but

rather an attention to the
grace of the ordinary. It is
the magic of watching these
women come into their
power.”—New York Times A
GMA Buzz Pick! A Most
Anticipated Book by
Essence • The Millions •
Atlantic Journal
Constitution • Glamour •
Teen Vogue • Bustle •
BookPage • Nashville Scene
• Ms. Magazine • Parnassus
Musing A Best Book of
February by Washington
Post • Nylon • BookRiot In
this glittering triptych
novel, Suzette, Maple and
Agnes, three Black women
with albinism, call

Shreveport, Louisiana home. At the bustling crossroads of the American South and Southwest, these three women find themselves at the crossroads of their own lives. Suzette, a pampered twenty-year-old, has been sheltered from the outside world since a dangerous childhood encounter. Now, a budding romance with a sweet mechanic allows Suzette to seek independence, which unleashes dark reactions in those closest to her. In discovering her autonomy, Suzette is forced to decide

what she is willing to sacrifice in order to make her own way in the world. Maple is reeling from the unsolved murder of her free-spirited mother. She flees the media circus and her judgmental grandmother by shutting herself off from the world in a spare room of the motel where she works. One night, at a party, Maple connects with Chad, someone who may understand her pain more than she realizes, and she discovers that the key to her mother's death may be within her reach. Agnes is

far from home, working yet another mind-numbing job. She attracts the interest of a lonely security guard and army veteran who's looking for a traditional life for himself and his young son. He's convinced that she wields a certain "magic," but Agnes soon unleashes a power within herself that will shock them both and send her on a trip to confront not only her family and her past, but also herself. This novel, told in three parts, is a searing meditation on grief, female strength, and self-discovery set against a backdrop of

complicated social and racial histories. Nobody's Magic is a testament to the power of family—the ones you're born in and the ones you choose. And in these three narratives, among the yearning and loss, each of these women may find a seed of hope for the future. Liberating Hollywood examines the professional experiences and creative output of women filmmakers during a unique moment in history when the social justice movements that defined the 1960s and 1970s challenged the enduring culture of sexism

and racism in the U.S. film industry. Throughout the 1970s feminist reform efforts resulted in a noticeable rise in the number of women directors, yet at the same time the institutionalized sexism of Hollywood continued to create obstacles to closing the gender gap. Maya Montañez Smukler reveals that during this era there were an estimated sixteen women making independent and studio films: Penny Allen, Karen Arthur, Anne Bancroft, Joan Darling, Lee Grant, Barbara Loden, Elaine May, Barbara

**Peeters, Joan Rivers,
Stephanie Rothman,
Beverly Sebastian, Joan
Micklin Silver, Joan
Tewkesbury, Jane Wagner,
Nancy Walker, and Claudia
Weill. Drawing on
interviews conducted by the
author, *Liberating
Hollywood* is the first study
of women directors within
the intersection of second
wave feminism, civil rights
legislation, and Hollywood
to investigate the
remarkable careers of these
filmmakers during one of
the most mythologized
periods in American film
history.**

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**Abandoned and alone, you'll
do anything to survive... A
gritty new saga from the
bestselling author of
Outcast Child.**

**Essays on Female
Screenwriters in the Early
Film Industry**

**Nobody Ever Asked Me
about the Girls**

**Frances Marion and the
Powerful Women of Early
Hollywood**

Nobody's Magic

I Lost My Girlish Laughter

**The War that Saved My Life
A Memoir**

**Nobody's Girl Friday The Women
Who Ran Hollywood Oxford
University Press**

A New York Times Book Review Editors' Choice. A 2019 NPR Staff Pick. "Malcolm is always worth reading; it can be instructive to see how much satisfying craft she brings to even the most trivial article." --Phillip Lopate, TLS Janet Malcolm's previous collection, *Forty-One False Starts: Essays on Artists and Writers*, was "unmistakably the work of a master" (The New York Times Book Review). Like *Forty-One False Starts*, *Nobody's Looking at You* brings together previously uncompiled pieces, mainly from *The New Yorker* and *The New York Review of Books*. The title piece of this wonderfully eclectic collection is a profile of the fashion designer Eileen Fisher, whose mother often said

to her, "Nobody's looking at you." But in every piece in this volume, Malcolm looks closely and with impunity at a broad range of subjects, from Donald Trump's TV nemesis Rachel Maddow, to the stiletto-heel-wearing pianist Yuju Wang, to "the big-league game" of Supreme Court confirmation hearings. In an essay called "Socks," the Pevears are seen as the "sort of asteroid [that] has hit the safe world of Russian Literature in English translation," and in "Dreams and Anna Karenina," the focus is Tolstoy, "one of literature's greatest masters of manipulative techniques." *Nobody's Looking at You* concludes with "Pandora's Click," a brief, cautionary piece about e-mail etiquette that was

written in the early two thousands, and that reverberates—albeit painfully—to this day.

"Indispensable [reading] about the feminine journey through a man's world" —USA Today An intimate look at the lives of our most celebrated female musicians—and their challenges with fame—from a legendary music journalist Over four decades, Lisa Robinson has made a name for herself as a celebrated journalist in a business long known for its boys' club mentality. But to Robinson, the female performers who sat down with her, most often at the peak of their careers, were the true revelations. Based on conversations with more than

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forty female artists, Nobody Ever Asked Me about the Girls is a behind-the-scenes glimpse into the effects of success on some of music's most famous women. From Tina Turner, Joni Mitchell, Stevie Nicks, Donna Summer, Bette Midler, Alanis Morissette and Linda Ronstadt to Mary J. Blige, Lady Gaga, Jennifer Lopez, Adele, Beyoncé, Rihanna, and numerous others, Robinson reveals the private obsessions and public distractions that musicians contend with in their pursuit of stardom. From these interviews emerge candid portraits of how these women—regardless of genre or decade—deal with image, abuse, love, motherhood, family, sex, drugs, business, and age.

Complete with reflections from Robinson's own career as a pioneering female music writer, Nobody Ever Asked Me about the Girls offers an overdue consideration of how hopes, dreams, and the drive for recognition have propelled our most beloved female musicians to take the stage and leave an undeniable, lasting musical mark on the world.

The first ever overview of women's contributions to the dawn of cinema looking at a variety of roles from writers and directors to film editors and critics. Why have women such as Alice Guy-Blache, the creator of narrative cinema, been written out of film history? Why have so many women working behind the

scenes in film been rendered invisible and silent for so long? Silent Women, pioneers of cinema explores the incredible contribution of women at the dawn of cinema when, surprisingly, more women were employed across the board in the film industry than they are now. It also looks at how women helped to shape the content, style of acting and development of the movie business in their roles as actors, writers, editors, cinematographers, directors and producers. In addition, we describe how women engaged with and influenced the development of cinema in their roles as audience, critics, fans, reviewers, journalists and the arbiters of morality in films. And

finally, we ask when the current discrimination and male domination of the industry will give way to allow more women access to the top jobs. In addition to its historical focus on women working in film during the silent film era, the term silent also refers to the silencing and eradication of the enormous contribution that women have made to the development of the motion picture industry. "The surprise of the essays collected here is their sheer volume in every corner of a business apparently better able to accommodate female talent than now.." Danny Leigh, Financial Times, July 2016 " It's a fascinating journey into the untold history of a largely lost era

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of film..” Greg Jameson, Entertainment Focus, March 2016 “This book shows how women's voices were heard and helped create the golden age of silent cinema, how those voices were almost eradicated by the male-dominated film industry, and perhaps points the way to an all-inclusive future for global cinema..” Paul Duncan, Film Historian “Inspirational and informative, Silent Women will challenge many people's ideas about the beginnings of film history. This fascinating book roams widely across the era and the diverse achievements and voices of women in the film industry. These are the stories of pioneers, trailblazers and collaborators - hugely enjoyable

to read and vitally important to publish.” Pamela Hutchinson, Silent London “Every page begs the question - how on earth did these amazing women vanish from history in the first place? I defy anyone interested in cinema history not to find this valuable compendium a must-read. It's also a call to arms for more research into women's contribution and an affirmation of just how rewarding the detective work can be.” Laraine Porter, Co-Artistic Director of British Silent Film Festival “An authoritative and illuminating work, it also lends a pervasive voice to the argument that discrimination and not talent is the barrier to so few women occupying the most prominent

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roles within the industry." Jason Wood, Author and Visiting Professor at MMU "I was amazed to discover just how crucially they were involved from not just in front of the camera but in producing, directing, editing and much, much more. An essential read." Neil McGlone. The Criterion Collection

"Disillusioned with what the American film industry had become by the 1970s, Bette Davis remembered a time when "women owned Hollywood." This book is their story. Historian J.E. Smyth challenges the belief, reinforced in too many histories and public comments, that feminism died between 1930 and 1950, that women were not important within the Hollywood studio system, that

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**male directors called all the
shots, and that the most
important Hollywood writer you
should know about is Dalton
Trumbo"--**

Nobody'S Boy

Somebody's Daughter

**Hollywood, HUAC, and the Birth
of the Blacklist**

Dynamic Dames

Nobody's Girl Friday

A Novel

The Rise of Early Hollywood

***This book draws on interviews,
research and poetry to explore the
special impact that longevity has on
these first and most lasting
bonds."*--BOOK JACKET.**

***Looking back on her career in 1977,
Bette Davis remembered with pride,
"Women owned Hollywood for
twenty years." She had a point.***

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Between 1930 and 1950, over 40% of film industry employees were women, 25% of all screenwriters were female, one woman ran MGM behind the scenes, over a dozen women worked as producers, a woman headed the Screen Writers Guild three times, and press claimed Hollywood was a generation or two ahead of the rest of the country in terms of gender equality and employment. The first comprehensive history of Hollywood's high-flying career women during the studio era, Nobody's Girl Friday covers the impact of the executives, producers, editors, writers, agents, designers, directors, and actresses who shaped Hollywood film production and style, led their unions, climbed to the top during

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the war, and fought the blacklist. Based on a decade of archival research, author J.E. Smyth uncovers a formidable generation working within the American film industry and brings their voices back into the history of Hollywood. Their achievements, struggles, and perspectives fundamentally challenge popular ideas about director-based auteurism, male dominance, and female disempowerment in the years between First and Second Wave Feminism. Nobody's Girl Friday is a revisionist history, but it's also a deeply personal, collective account of hundreds of working women, the studios they worked for, and the films they helped to make. For many years, historians and critics have insisted that both American

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feminism and the power of women in Hollywood declined and virtually disappeared from the 1920s through the 1960s. But Smyth vindicates Bette Davis's claim. The story of the women who called the shots in studio-era Hollywood has never fully been told-until now. A personal memoir based on of the life of a Hollywood casting icon. Marion Dougherty lent a helping hand with discovering the careers of legendary actors such as James Dean, Warren Beatty, Robert De Niro, Dustin Hoffman, Al Pacino, Robert Redford, Mel Gibson, Danny Glover, Jon Voight, Robert Duvall, Gene Hackman, Bette Midler, Glenn Close, Diane Lane, Brooke Shields, and countless others. Dougherty began her casting profession in New York during the Golden Age of

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Television, casting well over six hundred episodes of Kraft Television Theatre, Naked City, and Route 66, which led to her very successful career in the motion picture industry. She became the first female casting executive at Paramount Pictures in 1975 before securing the position of vice president of talent at Warner Brothers in 1979, a position she held up until her retirement in the year 2000. Dougherty's casting career spanned over fifty years, and the many personal anecdotes that she shares in My Casting Couch Was Too Short are a must-read. Women held more positions of power in the silent film era than at any other time in American motion picture history. Marion Leonard broke from acting to cofound a

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feature film company. Gene Gauntier, the face of Kalem Films, also wrote the first script of Ben-Hur. Helen Holmes choreographed her own breathtaking on-camera stunt work. Yet they and the other pioneering filmmaking women vanished from memory. Using individual careers as a point of departure, Jane M. Gaines charts how women first fell out of the limelight and then out of the film history itself. A more perplexing event cemented their obscurity: the failure of 1970s feminist historiography to rediscover them. Gaines examines how it happened against a backdrop of feminist theory and her own meditation on the limits that historiography imposes on scholars. Pondering how silent era women have become

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absent in the abstract while present in reality, Gaines sees a need for a theory of these artists' pasts that relates their aspirations to those of contemporary women. A bold journey through history and memory, Pink-Slipped pursues the still-elusive fate of the influential women in the early years of film. Celebrate 50 of the most empowering and unforgettable female characters ever to grace the screen, as well as the artists who brought them to vibrant life! From Scarlett O'Hara to Thelma and Louise to Wonder Woman, strong women have not only lit up the screen, they've inspired and fired our imaginations. Some dynamic women are naughty and some are nice, but all of them buck the narrow confines of their expected

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gender role -- whether by taking small steps or revolutionary strides. Through engaging profiles and more than 100 photographs, Dynamic Dames looks at fifty of the most inspiring female roles in film from the 1920s to today. The characters are discussed along with the exciting off-screen personalities and achievements of the actresses and, on occasion, female writers and directors, who brought them to life. Among the stars profiled in their most revolutionary roles are Bette Davis, Mae West, Barbara Stanwyck, Josephine Baker, Greta Garbo, Audrey Hepburn, Natalie Wood, Barbra Streisand, Julia Roberts, Meryl Streep, Joan Crawford, Vivien Leigh, Elizabeth Taylor, Dorothy Dandridge, Katharine Hepburn, Pam Grier, Jane

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**Fonda, Gal Gadot, Emma Watson,
Zhang Ziyi, Uma Thurman, Jennifer
Lawrence, and many more.**

**Unlocking the Secrets to Success,
Sanity, and Happiness for the
Female Entrepreneur**

Their Eyes Were Watching God

Lois Weber in Early Hollywood

Women Filmmakers in Early

Hollywood

Directed by Dorothy Arzner

My Casting Couch Was Too Short

She Damn Near Ran the Studio

The Hunting Wives share
more than target practice,
martinis, and bad behavior

in this novel of

obsession, seduction, and
murder. Sophie O'Neill

left behind an envy-

inspiring career and the

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stressful, competitive life of big-city Chicago to settle down with her husband and young son in a small Texas town. It seems like the perfect life with a beautiful home in an idyllic rural community. But Sophie soon realizes that life is now too quiet, and she's feeling bored and restless. Then she meets Margot Banks, an alluring socialite who is part of an elite clique secretly known as the Hunting Wives. Sophie finds herself completely drawn to Margot and swept into her mysterious world

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of late-night target practice and dangerous partying. As Sophie's curiosity gives way to full-blown obsession, she slips farther away from the safety of her family and deeper into this nest of vipers. When the body of a teenage girl is discovered in the woods where the Hunting Wives meet, Sophie finds herself in the middle of a murder investigation and her life spiraling out of control.

How Women Are
Revolutionizing Television
Pioneers of Cinema
Liberating Hollywood

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When Women Wrote Hollywood
Just the Funny Parts
A Memoir of Lost
Innocence, Modern Day
Slavery and Transformation
Girl Code