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# *The Collaboration: Hollywood's Pact With Hitler*

*The behind-the-  
scenes story  
of Hollywood's  
struggle with*

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*Nazism before  
the outbreak  
of war. The  
abundance of  
WWII-era  
documentaries  
and the huge  
cache of  
archival  
footage that  
has emerged  
since 1945*

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*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, repr*

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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.

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*Recapturing  
what ordinary  
Americans saw  
on the screen  
during the  
emerging Nazi  
threat, Thomas  
Doherty  
reclaims  
forgotten  
films, such as  
Hitler's Reign*

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of Terror  
With Hitler  
(1934), a  
pioneering  
anti-Nazi docu-  
drama by  
Cornelius  
Vanderbilt,  
Jr.; I Was a  
Captive of  
Nazi Germany  
(1936), a  
sensational

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*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.*

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*Doherty also  
With Hitler  
recounts how  
the disproport  
ionately*

*Jewish  
backgrounds of  
the executives  
of the  
studios.*

*Volume XXIX of  
Studies in  
Contemporary*



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*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*

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*most important  
characteristic  
s of Jewish  
humor: the  
desire to  
buffer oneself  
from  
potentially  
unsafe or  
awkward  
situations,  
and thus to*

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*achieve social  
and emotional  
freedom. By  
studying the  
history and  
development of  
Jewish humor,  
the essays in  
this volume  
not only  
provide  
nuanced*

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*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*

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*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*

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*caring for  
Israel,  
observing  
Jewish law,  
and eating  
traditional  
foods. As  
these essays  
show, Jewish  
humor has  
served many  
functions as a*

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form of  
With Hitler  
"insider"

speech. It has  
been used to  
ridicule; to  
unite people  
in the face of  
their enemies;  
to challenge  
authority; to  
deride  
politics and

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*politicians;  
in America, to  
ridicule  
conspicuous  
consumption;  
in Israel, to  
contrast  
expectations  
of political  
normalcy and  
bitter  
reality.*



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*However, much  
of*

*contemporary  
Jewish humor  
is designed  
not only or  
even primarily  
as insider  
speech.*

*Rather, it  
rewards all  
those who get*

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*the punch  
line. A Club  
of Their Own  
moves beyond  
general  
theorizing  
about the  
nature of  
Jewish humor  
by serving a  
smorgasbord of  
finely*

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grained,  
With Hitler

*historically  
situated, and  
contextualized  
interdisciplin  
ary studies of  
humor and its  
consumption in  
Jewish life in  
the modern  
world.*

*Nazi Nexus is*

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*the long-  
awaited wrap-  
up in a single  
explosive  
volume that  
details the  
pivotal  
corporate  
American  
connection to  
the Holocaust.  
The biggest*

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*names and  
crimes are all  
there. IBM and  
its  
facilitation  
of the  
identification  
and  
accelerated  
destruction of  
the Jews;  
General Motors*

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*and its rapid  
motorization  
of the German  
military  
enabling the  
conquest of  
Europe and the  
capture of  
Jews  
everywhere;  
Ford Motor  
Company for*

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*its political  
inspiration;  
the  
Rockefeller  
Foundation for  
its financing  
of deadly  
eugenic  
science and  
the program  
that sent  
Mengele into*

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*Auschwitz; the  
Carnegie  
Institution  
for its  
proliferation  
of the concept  
of race  
science,  
racial laws,  
and the very  
mathematical  
formula used*



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*to brand the  
Jews for  
systematic  
destruction;  
and others.  
Tells the  
remarkable  
story of the  
Jewish moguls  
in Hollywood  
who  
established*

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With Hitler  
*the first anti-  
Nazi Jewish  
resistance  
organization  
in the country  
in the 1930s  
In April 1939,  
Warner  
Brothers  
studios  
released the  
first*

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*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*

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The Collaboration:  
Hollywood's Pact  
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

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The Collaboration:  
Hollywood's Pact  
against it.  
With Hitler

*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*

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*the political  
awakening of  
the film  
industry's  
Jewish  
executives to  
the problem.  
Hollywood's  
Spies tells  
the remarkable  
story of the  
Jewish moguls*

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*in Hollywood  
who paid  
private  
investigators  
to infiltrate  
Nazi groups  
operating in  
Los Angeles,  
establishing  
the first anti-  
Nazi Jewish  
resistance*

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Hollywood's Pact  
*organization*  
With Hitler  
*in the*

*country—the*  
*Los Angeles*  
*Jewish*  
*Community*  
*Committee*  
*(LAJCC) .*

*Drawing on*  
*more than*  
*15,000 pages*  
*of archival*



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The Collaboration:  
Hollywood's Pact  
documents,  
With Hitler  
Laura B.

Rosenzweig  
offers a  
compelling  
narrative  
illuminating  
the role that  
Jewish  
Americans  
played in  
combating

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With Hitler

*insurgent  
Nazism in the  
United States  
in the 1930s.  
Forced  
undercover by  
the anti-  
Semitic  
climate of the  
decade, the  
LAJCC  
partnered with*

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*organizations  
whose  
Americanism  
was  
unimpeachable,  
such as the  
American  
Legion, to  
channel  
information  
regarding  
seditious Nazi*

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Hollywood's Pact

*plots to  
Congress, the  
Justice  
Department,  
the FBI and  
the Los  
Angeles Police  
Department.  
Hollywood's  
Spies corrects  
the decades-  
long belief*

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*that American  
Jews lacked  
the political  
organization  
and leadership  
to assert  
their  
political  
interests  
during this  
period in our  
history and*

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Hollywood's Pact

*reveals that  
With Hitler*

*the LAJCC was  
one of many  
covert "fact  
finding"  
operations  
funded by  
Jewish  
Americans  
designed to  
root out  
Nazism in the*

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United States.  
With Hitler

An exposé of  
Hitler's  
relationship  
with film and  
his influence  
on the film  
industry A  
presence in  
Third Reich  
cinema, Adolf  
Hitler also

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*personally  
financed,  
ordered, and  
censored films  
and newsreels  
and engaged in  
complex  
relationships  
with their  
stars and  
directors.  
Here, Bill*



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*Niven offers a  
powerful*

*argument for  
reconsidering  
Hitler's  
fascination  
with film as a  
means to  
further the  
Nazi agenda.*

*In this first  
English-*

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*language work  
to fully  
explore  
Hitler's  
influence on  
and  
relationship  
with film in  
Nazi Germany,  
the author  
calls on a  
broad array of*

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*archival*  
With Hitler  
*sources.*

*Arguing that  
Hitler was as  
central to the  
Nazi film  
industry as  
Goebbels,  
Niven also  
explores  
Hitler's  
representation*

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in Third Reich  
With Hitler  
cinema,

personally and  
through films  
focusing on  
historical  
figures with  
whom he was  
associated,  
and how  
Hitler's  
vision for the

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With Hitler

*medium went*

*far beyond*

*"straight*

*propaganda."*

*He aimed to*

*raise*

*documentary*

*film to a*

*powerful art*

*form rivaling*

*architecture*

*in its ability*

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Hollywood's Pact  
to reach the  
With Hitler  
masses.

*Hollywood and  
Hitler,*

*1933-1939*

*Hollywood's  
Censor*

*A Filmmaker at  
the Margins*

*The CIA in  
Hollywood*

*How Jews*

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*Foiled Nazi  
Plots Against  
Hollywood and  
America*

*Sex, Deviance,  
and Drama from  
the Golden Age  
of American  
Cinema*

*Hollywood's  
Indian  
The*

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*Collaboration  
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*



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*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*

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*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*

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*Cassara, a retired law enforcement*

*professional, explores all the possibilities.*

*A stirring and powerful memoir from black cultural critic Rebecca Carroll*

*recounting her painful struggle to overcome a completely white childhood in order to forge her identity as a*

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*black woman in  
America. Rebecca  
Carroll grew up the  
only black person in  
her rural New  
Hampshire town.  
Adopted at birth by  
artistic parents who  
believed in peace,  
love, and zero  
population growth,  
her early childhood  
was loving and*

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*idyllic—and yet she couldn't articulate the deep sense of isolation she increasingly felt as she grew older.*

*Everything changed when she met her birth mother, a young white woman, who consistently undermined Carroll's sense of her blackness and self-esteem.*

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*Carroll's childhood became harrowing, and her memoir explores the tension between the aching desire for her birth mother's acceptance, the loyalty she feels toward her adoptive parents, and the search for her racial identity. As an adult, Carroll forged a path*

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*from city to city,  
struggling along the  
way with difficult  
boyfriends,  
depression, eating  
disorders, and  
excessive drinking.  
Ultimately, through  
the support of her  
chosen black family,  
she was able to heal.  
Intimate and  
illuminating,*

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*Surviving the White Gaze is a timely examination of racism and racial identity in America today, and an extraordinarily moving portrait of resilience.*

*West of Eden is the definitive story of Hollywood, told, in their own words, by the people on the*



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*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*

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*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*

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*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*

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*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*

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*strangely  
claustrophobic,  
seductive, and  
completely  
compelling.*

*To continue doing  
business in Germany,  
Hollywood studios  
agreed not to make  
films attacking Nazis  
or condemning  
persecution of Jews.*

*Ben Urwand reveals*

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*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.*

*The  
Collaboration* Harvard  
University Press

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*Romanticism at the  
End of History*

*High Noon*

*Hollywood's Pact with  
Hitler*

*Scandals of Classic  
Hollywood*

*A Memoir*

*America's Corporate  
Art*

*The Beginnings of  
World War II, the End  
of Civilization*

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*Fromms*  
With Hitler

As studio bosses,  
directors, and  
actors, Jews have  
been heavily  
involved in film  
history and vitally  
involved in all  
aspects of film  
production. Yet  
Jewish characters  
have been  
represented



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onscreen in  
stereotypical and  
disturbing ways,  
while Jews have  
also helped to  
produce some of the  
most troubling  
stereotypes of  
people of color in  
Hollywood film  
history. In  
Hollywood's Chosen  
People: The Jewish

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Experience in  
American Cinema,  
leading scholars  
consider the  
complex relationship  
between Jews and  
the film industry, as  
Jews have helped to  
construct  
Hollywood's vision  
of the American  
dream and  
American collective

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identity and have in  
turn been shaped by  
those

representations.

Editors Daniel

Bernardi, Murray

Pomerance, and

Hava Tirosh-

Samuelson

introduce the

volume with an

overview of the

history of Jews in

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American popular culture and the American film industry.

Multidisciplinary contributors go on to discuss topics such as early Jewish films and directors, institutionalized anti-Semitism, Jewish identity and gossip culture, and issues

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of Jewish  
With Hitler

performance on film.

Contributors draw

on a diverse

sampling of films,

from

representations of

the Holocaust on

film to screen

comedy; filmmakers

and writers,

including David

Mamet, George

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With Hitler  
Cukor, Sidney  
Lumet, Edward  
Sloman, and Steven  
Spielberg; and  
stars, like Barbra  
Streisand, Adam  
Sandler, and Ben  
Stiller. The Jewish  
experience in  
American cinema  
reveals much about  
the degree to which  
Jews have been

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integrated into and  
contribute to the  
making of American  
popular film culture.  
Scholars of Jewish  
studies, film studies,  
American history,  
and American  
culture as well as  
anyone interested in  
film history will find  
this volume  
fascinating reading.

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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



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after allowing the  
Nazi regime to  
survive its first year.

Reprint.

Explores "how  
Hollywood and  
especially the big  
studios went along  
with German  
demands to censor  
movies not only  
before but  
especially after the

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Nazi seizure of  
power"--Back of  
dust jacket.

The definitive  
behind-the-scenes  
history of one of  
Hollywood 's most  
closely guarded  
cinematic secrets  
finally  
revealed—painted  
backdrops and the  
scenic artists who

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brought them to the big screen. In almost every feature film of Hollywood 's golden age, from The Wizard of Oz to North by Northwest to Cleopatra to The Sound of Music, painted backings have convinced moviegoers that what they are

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seeing—whether  
the fantastic roads  
of Oz, the  
presidents of Mount  
Rushmore, or  
ancient Egyptian  
kingdoms—is  
absolutely real.

These backings are  
at once intended to  
transport the  
audience and yet  
remain unseen for

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what they really are.

The Art of the  
Hollywood Backdrop  
reveals the hidden  
world and creators  
of these  
masterpieces, long-  
guarded as a  
special effects  
secret by the major  
studios such as  
MGM, Warner  
Brothers, Universal,

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Columbia, 20th  
Century Fox, and  
Paramount. Despite  
the continued use of  
hand-painted  
backings in today ' s  
films, including the  
big-budget  
Interstellar and  
Lemony Snicket ' s A  
Series of  
Unfortunate Events  
among many others,

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digital technology is beginning to supplant the art form. In an effort to preserve the irreplaceable knowledge of scenic masters, Karen Maness and Richard Isackes, in collaboration with the Art Directors Guild, have

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compiled a definitive history of the craft, complete with interviews of the surviving artists. This is a rich undiscovered history—a history replete with competing art departments, dynastic scenic families, and origins



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stretching back to  
the films of M é li è s,  
Edison, Sennett,  
Chaplin, and  
Fairbanks. Filled  
cover to cover with  
over 300  
images, The Art of  
the Hollywood  
Backdrop is  
beautifully packaged  
as a hardcover book  
with slipcase.

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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:

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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

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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

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"control" to  
With Hitler

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

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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

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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

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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



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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.

The Myth of  
*Page 89/260*

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German Villainy  
Jewish Humorists  
and the  
Contemporary  
World

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Shapes Film and  
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Show Trial

Nobody's Stooge:

Ted Healy

America's Corporate  
Connections to

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**Celebrity**

**gossip meets**

**history in**

**this**

**compulsively**

**readable**

**collection**

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With Hitler  
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

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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,

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Cardi B,  
Kanye's

tweets, and  
the #metoo  
allegations  
that have  
gripped  
Hollywood. And  
the stars of  
yesteryear?  
They weren't  
always the

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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

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straight.  
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Pulling little-known gems from the archives of film history, Petersen reveals eyebrow-raising information, including: •  
The smear



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campaign  
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against the  
original It  
Girl, Clara  
Bow, started  
by her best  
friend • The  
heartbreaking  
story of  
Montgomery  
Clift's rapid  
rise to fame,

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the car  
accident that  
destroyed his  
face, and the  
“long suicide”  
that followed

- Fatty

Arbuckle's  
descent from  
Hollywood  
royalty,  
fueled by

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With Hitler  
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

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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

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not all just  
tawdry gossip  
in the pages  
of this book.  
The stories  
are all  
contextualized  
within the  
boundaries of  
film,  
cultural,  
political, and

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gender  
With Hitler  
history,

making for a  
read that will  
inform as it  
entertains.

Based on  
Petersen's  
beloved column  
on the  
Hairpin, but  
featuring 100%

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new content,  
With Hitler  
Scandals of

Classic

Hollywood is  
sensationalism  
made smart.

In 1947, the  
Cold War came  
to Hollywood.

Over nine  
tumultuous  
days in

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With Hitler  
October, the  
House Un-  
American  
Activities  
Committee held  
a notorious  
round of  
hearings into  
alleged  
Communist  
subversion in  
the movie



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industry. The  
blowback was  
profound: the  
major studios  
pledged to  
never again  
employ a known  
Communist or  
unrepentant  
fellow  
traveler. The  
declaration

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marked the  
onset of the  
blacklist era,  
a time when  
political  
allegiances,  
real or  
suspected,  
determined  
employment  
opportunities  
in the

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entertainment  
With Hitler  
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

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first full-on  
With Hitler  
media-

political  
spectacle of  
the postwar  
era. He  
details the  
theatrical  
elements of a  
proceeding  
that bridged  
the realms of

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With Hitler  
and politics,  
a courtroom  
drama starring  
glamorous  
actors,  
colorful  
moguls, on-the-  
make  
congressmen,  
high-priced  
lawyers,

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single-minded  
investigators,  
and  
recalcitrant  
screenwriters,  
all recorded  
by newsreel  
cameras and  
broadcast over  
radio. Doherty  
tells the  
story of the

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Hollywood Ten  
and the other  
witnesses,  
friendly and  
unfriendly,  
who testified,  
and chronicles  
the  
implementation  
of the postwar  
blacklist.  
Show Trial is

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a rich, charac  
With Hitler  
ter-driven  
inquiry into  
how the HUAC  
hearings  
ignited the  
anti-Communist  
crackdown in  
Hollywood,  
providing a  
gripping  
cultural



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history of one  
of the most  
transformative  
events of the  
postwar era.  
From Victor  
Frankenstein  
to Dr. Moreau  
to Doc Brown  
in Back to the  
Future, the  
scientist has

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been a  
With Hitler  
puzzling,  
fascinating,  
and  
threatening  
presence in  
popular  
culture. From  
films we have  
learned that  
scientists are  
either evil

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maniacal  
With Hitler  
geniuses or  
bumbling  
saviors of  
society. Mad,  
Bad and  
Dangerous?  
puts this  
dichotomy to  
the test,  
offering a  
wholly

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engaging yet  
not uncritical  
history of the  
cinematic  
portrayal of  
scientists.  
Christopher  
Frayling  
traces the  
genealogy of  
the scientist  
in film,

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showing how  
the scientist  
has often  
embodied the  
predominant  
anxieties of a  
particular  
historical  
moment. The  
fear of  
nuclear  
holocaust in

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the 1950s gave rise to a rash of radioactive-mutant horror movies, while the possible dangers of cloning and biotechnology in the 1990s manifested themselves in

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During these eras, the scientist's actions have been viewed through a lens of fascination and fear. In the past few decades, with increased

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public  
awareness of  
environmental  
issues and of  
the impact of  
technology on  
nature, the  
scientist has  
been  
transformed  
once  
again—into a



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villainous  
With Hitler  
agent of money-  
hungry  
corporate  
powers. Mad,  
Bad and  
Dangerous?  
also examines  
biographical  
depictions of  
actual  
scientists,

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illuminating  
how they are  
often  
portrayed as  
social misfits  
willing to  
sacrifice  
everything to  
the interests  
of science.  
Drawing on  
such classic

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and familiar  
With Hitler  
films as

Frankenstein,  
Metropolis,  
and The Wizard  
of Oz,  
Frayling  
brings social  
and film  
history  
together to  
paint a much

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larger picture  
of the

evolving value  
of science and  
technology to  
society. A  
fascinating  
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culture and  
film, Mad, Bad  
and Dangerous?

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resurrects the  
scientists of  
late night  
movies and  
drive-in  
theaters and  
gives them new  
life as  
cultural  
talismans.  
The story  
behind the

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classic movie  
High Noon  
shares  
insights into  
the toxic  
political  
climate in  
which it was  
created,  
recounting  
how, during  
the film

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shoot,  
With Hitler  
screenwriter  
Carl Foreman  
was  
interrogated  
and  
blacklisted by  
the House  
Committee on  
Un-American  
Activities. By  
the New York

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Times best-  
selling author  
of The  
Searchers.

--Publisher  
Veteran

journalists  
Casey Sherman  
and Dave Wedge  
have written  
the definitive  
inside look at



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bombings with  
a unique,  
Boston-based  
account of the  
events that  
riveted the  
world. From  
the Tsarnaev  
brothers'  
years leading

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up to the act  
With Hitler  
of terror to  
the bomb scene  
itself (which  
both authors  
witnessed  
first-hand  
within minutes  
of the blast),  
from the  
terrifying  
police

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With Hitler  
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brother,  
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who

experienced

it. From the  
cop first on  
the scene, to  
the detectives  
assigned to  
the manhunt,  
the authors  
provide a behi  
nd-the-scenes  
look at the

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true-crime  
book, Boston  
Strong also  
tells the  
tragic but  
ultimately  
life-affirming  
story of the  
victims and  
their

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recoveries and  
gives voice to  
those who lost  
loved ones.

With their  
extensive  
reporting,  
writing  
experience,  
and deep ties  
to the Boston  
area, Sherman

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and Wedge  
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create the  
perfect match  
of story,  
place, and  
authors. If  
you're only  
going to read  
one book on  
this tragic  
but uplifting  
story, this is



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Hidden Passion  
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to War  
Gangsters Vs.  
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A City's  
Triumph over  
Tragedy  
Boston Strong  
How Communism

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**Seduced the  
American Film  
Industry in  
the 1930s and  
1940s**

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of the Native  
American in  
Film**

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**raises serious  
ethical and legal  
questions about  
the relationship  
between the CIA  
and Hollywood  
and the extent to  
which we consume  
propaganda from  
one through the  
other. . . . Should  
the CIA be  
authorized to**

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**target American public opinion? If our artists don't confront [the question] more directly, and soon, the Agency will only continue to infiltrate our vulnerable film and television screens—and our minds." —Tom**

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Hayden, Los Angeles Review of Books "The book makes a strong case that the CIA should not be in Hollywood at all, but that if it is, it cannot pick and choose which movies it wishes to support. Well written and

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**. . . Incorporating**

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**effective,  
illustrative case  
studies, The CIA in  
Hollywood is  
definitely  
recommended to  
students of film,  
media relations,  
the CIA, and U.S.  
interagency  
relations." —H-Net  
Reviews**

**The stunning true**

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**story of the rise of  
Nazism in America  
during the 1930s  
and 1940s--and the  
fearless Jewish  
gangsters and  
crime families who  
joined forces to  
fight back...with a  
vengeance. With  
an intense  
cinematic style,  
acclaimed**



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**nonfiction crime  
author Michael  
Benson divulges  
the thrilling role of  
Jewish mobsters  
like Meyer Lansky  
and Bugsy Siegel  
in stomping out  
the terrifying tide  
of Nazi  
sympathizers in  
the years leading  
to WWII. As**

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**Adolph Hitler rose to power in 1930s Germany, a growing wave of fascism began to take root on American soil. Nazi activists started to gather in major American cities, and by 1933, there were more than one-hundred**

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**anti-Semitic groups operating openly in the United States. Few Americans dared to speak out or fight back--until an organized resistance of notorious mobsters waged their own personal war against the**

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**Nazis in their  
midst. Gangland-  
style... In this  
thrilling blow-by-  
blow account,  
acclaimed crime  
writer Michael  
Benson uncovers  
the shocking truth  
about the  
insidious rise of  
Nazism in  
America--and the**

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who stomped it  
out. Learn about: \*  
Nazi Town, USA:  
How one Long  
Island community  
named a street  
after Hitler,  
decorated  
buildings with  
swastikas, and set  
up a camp to teach  
US citizens how to**

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**goosestep. \* Meyer  
Lansky and  
Murder Inc.: How a  
Jewish mob  
accountant led  
fifteen goons on a  
joint family  
mission to bust  
heads at a Brown  
Shirt rally in  
Manhattan. \* Fritz  
Kuhn, "The Vest-  
Pocket Hitler":**

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**How a German  
immigrant spread  
Nazi propaganda  
through the  
American Bund in  
New York  
City--with 70  
branches across  
the US. \* Newark  
Nazis vs The  
Minutemen: How a  
Jewish resistance  
group, led by a**

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**prize fighter and  
bootlegger for the  
mob, waged war  
on the Bund in the  
streets of Newark.**

**\* Hitler in  
Hollywoodland:  
How Sunset Strip  
kingpin Mickey  
Cohen knocked  
two Brown  
Shirters' heads  
together--and**



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**became the West  
Coast champion in  
the mob's war on  
Nazis. Packed with  
surprising, little-  
known facts,  
graphic details,  
and unforgettable  
personalities,  
Gangsters vs.  
Nazis chronicles  
the mob's most  
ruthless tactics in**

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**taking down  
fascism--inspiring  
ordinary  
Americans to join  
them in their fight.  
The book  
culminates in one  
of the most  
infamous events of  
the pre-war  
era--the 1939 Nazi  
rally in Madison  
Square Garden--in**

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**which law-abiding  
citizens stood  
alongside  
hardened  
criminals to fight  
for the soul of a  
nation. This is the  
story of the mob  
that's rarely  
told--and one of  
the most  
fascinating  
chapters in**

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**American history.  
And American  
organized crime.  
From 1934 to 1954  
Joseph I. Breen, a  
media-savvy  
Victorian Irishman,  
reigned over the  
Production Code  
Administration, the  
Hollywood office  
tasked with  
censoring the**

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**American screen.**

**Though little known outside the ranks of the studio system, this former journalist and public relations agent was one of the most powerful men in the motion picture industry.**

**As enforcer of the**

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puritanical

Production Code,

Breen dictated

"final cut" over

more movies than

anyone in the

history of

American cinema.

His editorial

decisions

profoundly

influenced the

images and values

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**projected by  
Hollywood during  
the Great  
Depression, World  
War II, and the  
Cold War. Cultural  
historian Thomas  
Doherty tells the  
absorbing story of  
Breen's ascent to  
power and the  
widespread effects  
of his reign. Breen**

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**vetted story lines,  
blue-penciled  
dialogue, and  
excised footage (a  
process that came  
to be known as  
"Breening") to fit  
the demands of his  
strict moral  
framework.  
Empowered by  
industry insiders  
and millions of like-**



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**minded Catholics  
who supported his  
missionary zeal,  
Breen strove to  
protect innocent  
souls from the  
temptations  
beckoning from  
the motion picture  
screen. There were  
few elements of  
cinematic  
production beyond**

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Hollywood's Pact

**Breen's reach he  
oversaw the  
editing of A-list  
feature films, low-  
budget B movies,  
short subjects,  
previews of  
coming  
attractions, and  
even cartoons.  
Populated by a  
colorful cast of  
characters,**

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**including Catholic  
priests, Jewish  
moguls, visionary  
auteurs,  
hardnosed  
journalists, and  
bluenose  
agitators,  
Doherty's  
insightful, behind-  
the-scenes portrait  
brings a  
tumultuous era**

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Hollywood's Pact  
With Hitler

**and an individual  
both feared and  
admired to vivid  
life.**

**Brings popular  
cinema and Jewish  
religious texts into  
a meaningful  
dialogue. Movies  
and Midrash uses  
cinema as a  
springboard to  
discuss central**

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**Jewish texts and matters of belief. A number of books have drawn on films to explicate Christian theology and belief, but Wendy I. Zierler is the first to do so from a Jewish perspective, exploring what Jewish tradition,**

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**text, and theology  
have to say about  
the lessons and  
themes arising  
from influential  
and compelling  
films. The book  
uses the method  
of “inverted  
midrash”: while  
classical  
rabbinical midrash  
begins with**

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**exegesis of a  
verse and then  
introduces a  
mashal (parable)  
as a means of  
further explication,  
Zierler turns that  
process around,  
beginning with the  
culturally familiar  
cinematic parable  
and then analyzing  
related Jewish**

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**texts. Each chapter connects a secular film to a different central theme in classical Jewish sources or modern Jewish thought. Films covered include The Truman Show (truth), Memento (memory), Crimes and Misdemeanors**



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**(sin), Magnolia  
(confession and  
redemption), The  
Descendants  
(birthright), Forrest  
Gump (cleverness  
and simplicity),  
and The Hunger  
Games (creation of  
humanity in God's  
image), among  
others. "This is a  
groundbreaking**

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**work of originality,  
insight, and high  
quality. It will be of  
great importance  
not only for Jewish  
readers but also  
for non-Jewish  
readers who long  
for a non-Christian  
perspective on  
popular film. I  
loved this book!” —  
Eric Michael**

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**Mazur, editor,  
Encyclopedia of  
Religion and Film  
The Romantics  
lived through a  
turn of the century  
that, like our own,  
seemed to mark an  
end to history as it  
had long been  
understood. They  
faced accelerated  
change, including**

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**unprecedented  
state power,  
armies capable of  
mass destruction,  
a polyglot imperial  
system, and a  
market economy  
driven by  
speculation. In  
Romanticism at  
the End of History,  
Jerome  
Christensen**

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**challenges the prevailing belief that the Romantics were reluctant to respond to social injustice. Through provocative and searching readings of the poetry of Wordsworth; the poems, criticism, and journalism of**

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**Coleridge; the  
Confessions of De  
Quincey; and Sir  
Walter Scott's  
Waverley,  
Christensen  
concludes that  
during  
complicated times  
of war and  
revolution English  
Romantic writers  
were forced to**

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**redefine their role  
as artists.**

**The Jewish  
Experience in  
American Cinema  
Popular Film and  
Jewish Religious  
Conversation  
Nice Guys Don't  
Work in Hollywood  
Hitler and Film  
How Jewish  
Mobsters Battled**

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**Nazis in Wartime  
America**

**Stanley Kubrick  
Hollywood's  
Chosen People**

The untold story of  
Barbara Stanwyck  
recounts the actress's  
early life, theatrical,  
film, and television  
career, marriage to  
Robert Taylor,  
romances, and



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reclusive retirement. 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,

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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

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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

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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

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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.

A study of the decades leading up to World War II profiles the world leaders,

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politicians, business people, and others whose personal politics and ideologies provided an inevitable barrier to the peace process and whose actions led to the outbreak of war.

Contrary to theories of single person authorship, America's Corporate Art argues that the corporate

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studio is the author of Hollywood motion pictures, both during the classical era of the studio system and beyond, when studios became players in global dramas staged by massive entertainment conglomerates.

Hollywood movies are examples of a commodity that, until

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the digital age, was rare: a self-advertising artifact that markets the studio's brand in the very act of consumption. The book covers the history of corporate authorship through the antithetical visions of two of the most dominant Hollywood studios, Warner Bros. and MGM. During the



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classical era, these studios promoted their brands as competing social visions in strategically significant pictures such as MGM's Singin' in the Rain and Warner's The Fountainhead. Christensen follows the studios' divergent fates as MGM declined into a

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valuable and portable logo, while Warner Bros. employed Batman, JFK, and You've Got Mail to seal deals that made it the biggest entertainment corporation in the world. The book concludes with an analysis of the Disney-Pixar merger and the first two Toy Story

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movies in light of the recent judicial extension of constitutional rights of the corporate person. 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,

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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

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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

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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

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infrastructure and  
spurred postwar  
economic and  
housing development.  
Los Angeles in World  
War II

Dead Last  
Hollywood Party  
A Club of Their Own  
Hitler in Los Angeles  
From Shtetl to  
Stardom  
The Dramatic Story of  
the Pact Between the

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Third Reich and  
Jewish Palestine  
How Politics, Profits  
and Propaganda  
Shaped World War II  
Movies

***Trusted with  
the secrets of  
the wealthy,  
she can never  
reveal her  
own...***

***Escaping from***  
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***an abusive  
marriage, seven  
teen-year-old  
Lakshmi  
makes her way  
alone from her  
1950s rural  
village to the  
pink city of  
Jaipur. There  
she becomes  
the henna***

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***artist-and confidante-most in demand to women of the upper class. Known for her original designs and sage advice, Lakshmi must tread carefully to avoid the***

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***jealous  
gossips who  
could ruin her  
reputation and  
her livelihood.  
As she  
pursues her  
dream of an  
independent  
life, she is  
startled one  
day when she***

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***is confronted  
by her  
husband, who  
has tracked  
her down  
these many  
years later  
with a young  
girl in tow-a  
sister Lakshmi  
never knew  
she had.***

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***Suddenly the caution that she has carefully cultivated as protection is threatened. Vivid and compelling in its portrait of one woman's struggle for***

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***fulfillment in  
society, The  
Henna Artist  
opens a door  
into a world  
that is at once  
fascinating,  
stark and  
cruel.***

***Offering both  
in-depth  
analyses of***

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***specific films  
and overviews  
of the  
industry's  
output,  
Hollywood's  
Indian  
provides  
insightful char  
acterizations  
of the  
depiction of***

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***the Native  
Americans in  
film. This  
updated  
edition  
includes a new  
chapter on  
Smoke Signals  
, the groundbr  
eaking  
independent  
film written by***



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**Sherman  
Alexie and  
directed by  
Chris Eyre.  
Taken as a  
whole the  
essays explore  
the many ways  
in which these  
portrayals  
have made an  
impact on our**

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**collective  
cultural life.**

**An engrossing  
biography of  
one of the  
most  
influential  
filmmakers in  
cinematic  
history  
Kubrick grew  
up in the**

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***Bronx, a  
doctor's son.  
From a young  
age he was  
consumed by  
photography,  
chess, and,  
above all else,  
movies. He  
was a  
self-taught  
filmmaker and***

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***self-proclaimed outsider,  
and his films  
exist in a  
unique world  
of their own  
outside the  
Hollywood  
mainstream.  
Kubrick's  
Jewishness  
played a***

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***crucial role in  
his idea of  
himself as an  
outsider.  
Obsessed with  
rebellion  
against  
authority, war,  
and male  
violence,  
Kubrick was  
himself a***

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***calm, coolly  
masterful  
creator and a  
talkative,  
evert'curious  
polymath  
immersed in  
friends and  
family.  
Drawing on  
interviews and  
new archival***

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With Hitler

**material,  
Mikics for the  
first time  
explores the  
personal side  
of Kubrick's  
films.**

**A 2018  
FINALIST FOR  
THE PULITZER  
PRIZE The  
chilling, little-**

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***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***



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***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***

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With Hitler

***the nation's  
military  
installations:  
plans existed  
for hanging  
twenty  
prominent  
Hollywood  
figures such  
as Al Jolson,  
Charlie  
Chaplin, and***

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With Hitler

***Samuel  
Goldwyn; for  
driving  
through Boyle  
Heights and m  
achine-  
gunning as  
many Jews as  
possible; and  
for blowing up  
defense  
installations***

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Hollywood's Pact  
With Hitler  
***and seizing  
munitions  
from National  
Guard  
armories along  
the Pacific  
Coast. U.S. law  
enforcement  
agencies were  
not paying  
close attention  
--preferring to***

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With Hitler

***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***

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With Hitler

***Lewis, the  
man Nazis  
would come to  
call "the most  
dangerous Jew  
in Los  
Angeles," ran  
a spy  
operation  
comprised of  
military  
veterans and***

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***their wives  
who infiltrated  
every Nazi and  
fascist group  
in Los  
Angeles. Often  
rising to  
leadership  
positions, this  
daring ring of  
spies  
uncovered and***

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With Hitler

***foiled the  
Nazi's  
disturbing  
plans for  
death and  
destruction.  
Featuring a  
large cast of  
Nazis,  
undercover  
agents, and  
colorful***



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With Hitler

***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***

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***hate groups  
had moved  
from the  
margins to the  
mainstream.***

***Nice Guys  
Don't Work in  
Hollywood is a  
fast-paced  
view of  
Harrington's  
journey***

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***through the  
kaleidoscope  
of the movie  
business,  
acting  
alternatively  
as personal  
memoir and  
cultural  
history from a  
veteran of  
thee***

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***entertainment  
business. In  
addition,  
Harrington  
was living as a  
gay man in  
Hollywood and  
the book gives  
a rare peek  
into the  
hidden world  
of what was***

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With Hitler  
**then an elite  
subculture.**

**Starting in  
1940s avant-  
garde heyday,  
harrington  
made several  
deeply  
intuitive and  
evocative  
films. Against  
all odds, he**

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With Hitler  
***then became a  
Hollywood  
insider.***

***The  
Adventures of  
an Aesthete in  
the Movie  
Business  
Hollywood,  
HUAC, and the  
Birth of the  
Blacklist***

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Memory of  
Warren G.  
Harding's  
Scandalous  
Legacy  
Movies and  
Midrash  
Joseph I.  
Breen and the  
Production  
Code***

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Nazi Nexus**

**A Biography  
The GameStop  
Short Squeeze  
and the  
Ragtag Group  
of Amateur  
Traders That  
Brought Wall  
Street to Its  
Knees**



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"Payne explores such topics as Harding's importance as a midwestern small-town booster, his rumored black ancestry, the roles of various biographers in shaping his early image, the tension

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between public  
memory and  
academic history,  
and, finally, his  
status as an icon  
of presidential  
failure in  
contemporary  
political  
debates." --BOOK  
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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

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he patented  
Fromms Act in  
1916, when the  
combination of  
changing sexual  
mores, awareness  
of sexual health,  
and the lack of  
reliable  
prophylactics  
meant a market  
primed for his

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product. In 1922  
he began mass  
production and  
opened  
international  
branches. Sixteen  
years later, after  
building the brand  
into a best seller  
and the company  
into a model  
business, he was



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forced to sell  
Fromms Act for a  
fraction of its  
worth to a  
German baroness.  
In 1939 he  
emigrated to  
London. Aly and  
Sontheimer trace  
Fromm's rise and  
fall, illuminating  
the ways Jewish

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businesses like his  
were Aryanzed  
under the Nazis.

Through the  
biography of this  
businessman and  
the story of his  
unusual and  
fabulously  
successful  
company, we  
learn the

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fascinating history  
of the first  
branded condoms  
in Germany and  
the sexual culture  
that allowed them  
to thrive, the  
heretofore  
undocumented  
machinations by  
which the Nazis  
robbed German-

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Jewish families of their businesses, and the tragedy of a man whose great love for the adopted country that first allowed him to succeed was betrayed by its government and his fellow citizens. This

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captivating  
account offers a  
wealth of detail  
and a fresh array  
of photographic  
documentation,  
and adds a  
striking new  
dimension to our  
understanding of  
this dark period in  
German history.

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From the  
Hardcover edition.

As the title "The  
Myth of German  
Villainy" indicates,  
this book is about  
the mischaracteriz  
ation of Germany  
as history's  
ultimate "villain."  
The "official" story  
of Western

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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

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wars, fantastic  
atrocities 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"



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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

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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

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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

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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

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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

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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

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joined the wrong  
side in the war.

The Scientist and  
the Cinema

Human Smoke

Mad, Bad and

Dangerous?

West of Eden

The Studio

Authorship of

Hollywood Motion

Pictures

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celebrated

authors, the



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definitive take on  
the wildest story  
of the year—the  
David-vs.-Goliath  
GameStop short  
squeeze, a tale of  
fortunes won and  
lost overnight that  
may end up  
changing Wall  
Street forever.  
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Ben Mezrich

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offers a gripping,  
beat-by-beat  
account of how a  
loosely affiliate  
group of private  
investors and  
internet trolls on a  
subreddit called  
WallStreetBets  
took down one of  
the biggest hedge  
funds on Wall  
Street, firing the

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With Hitler  
first shot in a  
revolution that  
threatens to  
upend the  
establishment.

It ' s the story of  
financial titans like  
Gabe Plotkin of  
hedge fund Melvin  
Capital, one of the  
most respected  
and staid funds on  
the Street,

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billionaires like  
Elon Musk, Steve  
Cohen, Mark  
Cuban, Robinhood  
co-CEOs Vlad  
Tenev and Baiju  
Bhatt, and Ken  
Griffin of Citadel  
Securities. Over  
the course of four  
incredible days,  
each in their own  
way must reckon

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with a formidable force they barely understand, let alone saw coming: everyday men and women on WallStreetBets like nurse Kim Campbell, college student Jeremy Poe, and the enigmatic Keith “RoaringKitty”

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Gill, whose unfiltered livestream videos captivated a new generation of stock market enthusiasts. The unlikely focus of the battle: GameStop, a flailing brick-and-mortar dinosaur catering to

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teenagers and outsiders that had somehow held on as the world rapidly moved online. At first, WallStreetBets was a joke—a meme-filled, freewheeling place to share shoot-the-moon investment tips,

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laugh about big  
losses, and post  
diamond hand  
emojis. Until some  
members noticed  
an opportunity in  
GameStop—and  
rode a rocket ship  
to tens of millions  
of dollars in  
earnings  
overnight. In  
thrilling, pulse-



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pounding prose,  
THE  
ANTISOCIAL  
NETWORK offers  
a fascinating,  
never-before-seen  
glimpse at the  
outsized  
personalities,  
dizzying swings,  
corporate drama,  
and  
underestimated

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American heroes and heroines who captivated the nation during one of the most volatile weeks in financial history. It ' s the amazing story of what just happened—and where we go from here.

How Julius

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Empire Fell to the  
Nazis

The Undercover  
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Angeles

The Henna Artist  
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Network

Jews and  
Hollywood

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