



# Sister Hollywood

**EW Minium**



## **Sister Hollywood:**

**Sisters on Screen** Eva Rueschmann, 2000 Perhaps the most vital emotionally complex and lasting attachments between women occur between sisters Whether as best friends or antagonists sisters remain entangled in a common tapestry of mutual experience and remembrance family and history according to author Eva Rueschmann Although many of the women centered films in the last three decades depict the relationship between sisters as a pivotal aspect of a character's psychological development the now substantial body of feminist film criticism has not taken up this theme in any sustained way In *Sisters on Screen* Eva Rueschmann explores the sister bond in a wide range of modernist feature films that depart from the conventional cinematic rendering of women's lives Drawing on the psychoanalytic concept of intersubjectivity this book emphasizes the role of a woman's relationship and inner world in her continual quest for self knowledge Offering an original and absorbing perspective on women's filmic images *Sisters on Screen* reveals how post 1960s cinema has articulated the ways in which biological sisters negotiate mutuality and difference co author family histories and profoundly shape each other's political and personal identities The films in focus question standards of femininity as they probe into memory fantasy and desire bringing women's realities into view in the process Structuring her discussion in terms of life cycle stages adolescence and adulthood Rueschmann offers an in depth discussion of such films as *An Angel at My Table* *Double Happiness* *Eve's Bayou* *Gas Food Lodging* *Heavenly Creatures* *Little Women* *Marianne and Julianne* *Paura e amore* *Peppermint Soda* *The Silence Sweetie* and *Welcome to the Dollhouse* Rueschmann draws upon the works of filmmakers from the 1970s to the 1990s Some of the directors included in her study are Allison Anders Gillian Armstrong Ingmar Bergman Jane Campion Peter Jackson Mina Shum Diane Kurys Kasi Lemmons Todd Solondz and Margarethe von Trotta *Sisters on Screen* will appeal to anyone interested in women's studies film studies psychology psychoanalytic readings of cinema women directors and international modern film Author note Eva Rueschmann is Assistant Professor of Cultural Studies at Hampshire College

Hollywood's Silent Closet Darwin Porter, 2001 The lusty saga of America's first star F %er Cover My Sister's a Witch (So What Am I?) TC Chelsey, 2023-12-20 About the Book Welcome to your average unorthodox family of witches and a couple o warlocks Meet a biz savvy dude named Dakota Jackson a member of this otherwise disenfranchised franchise partially subsidized by a bountiful supply of medical blunts It's a steady gig however there's something else brewin in the cauldron Sista Penny is a teen witch with stripper boots Please do the math And as Dakota puts it since we're related to the same baby machine WHO am I Freshman member of the Craft Pretty Penny rules who has no choice but to eliminate the ghouls out to kidnap their beloved Super Gram This most excellent lady who drinks the same witches brew happens to be the most famous movie star of all time just released from self imposed exile Suddenly it's game night and without home field advantage Now what There's zombies a werewolf rum and coke and by the way Dakota's dog talks and his sis and gram now have body doubles out for a stroll Is rage contagious Times do fly Fasten your seat belts everybody and prepare for an out

courageous ride in a pink helicopter into the Valley of the Zombies And since this all takes place in Hollywood or just down the proverbial dirt road look your photogenic best and keep it campy for about 300 million viewers Any questions Do daisy dukes and shrouds come in matching colors Well do they About the Author TC Chelsey is a long time radio DJ and voice actor in Hollywood Having also worked as a tour guide for Warner Brothers Chelsey was inspired to write this book as there are a lot of ghosts at the studio A true Californian he enjoys biking hiking swimming and water skiing **The Official Catholic Directory** ,1921 *Hoard's Dairyman* ,1921 *Scarecrow* Zoe Dawson,2018-10-30 On leave from the SEALs Arlo Scarecrow Porter heads home to Red River Parish Louisiana to care for his recently widowed mom and come to terms with his dad s unexpected death He d asked Scarecrow to come home because he wanted to reveal a secret to him but Scarecrow couldn t make it in time Before his dad passed he d been raving about their next door neighbor who had leased some of his parents land to grow chilies He finds the owner and grower of Puckerbottom Peppers is beautiful and secretive and very British Scarlett Jones His warrior attention piqued and his protective instincts on alert he intends to discover all her dark secrets MI 6 operative Scarlett Jones had gone off the grid She d heard about sweet talking rough around the edges Arlo Porter but when he shows up on her doorstep with his slow southern accent and his instant suspicious demeanor regarding her intentions with his parents land she can t trust anyone His suspicions are founded but she s given up everything to reclaim her family s heirlooms that were stolen when her small Russian town had been ransacked by a sadistic rebel leader She needs to keep this dangerous man close What she doesn t bargain on is this man with his deep penetrating eyes and warrior attitude will challenge everything she s believed in her whole life She d never been a damsel in distress but she can t seem to resist those strong arms and his protective nature Can there be a happily ever after for her with this man

*Hollywood's Frontier Captives* Barbara A. Mortimer,2018-10-24 The captivity narrative the earliest genre of American popular literature continues to be of cultural significance in late 20th century Hollywood Many popular films of the last four decades incorporate the most common elements of the captivity narrative tradition including a politically contested frontier setting and a plot involving innocent family oriented white Americans held captive by hostile culturally alien natives At the same time these films offer something new to the narrative tradition they focus on the captive who resists rescue and the challenge this resistance poses to American cultural self confidence By focusing on the lost captive these films beginning with *The Searchers* 1956 deal with questions about American identity raised by a white American s cultural and potentially political transformation Films as diverse as *Little Big Man* *Taxi Driver* and *The Deer Hunter* adapted the captivity narrative s conventions to criticize aspects of contemporary American society and reject outworn models of male heroism at the same time however they retained the genre s traditional assumption of white superiority and its fear of female sexuality

Bibliography Index *New Country, New Life* Chrystyna Zorych Holman,2023-11-21 What is it like to leave behind everything and everyone you ve ever known amidst terror trauma and war knowing you will never see them again How must

it feel to come to a strange new land and have to build a community from scratch And what finally does it mean to pass on this legacy to your children and theirs The engrossing story of Chrystyna Zorych Holman s family touches on all these questions As part of the third wave of Ukrainian immigration post WWII they came to Canada as refugees Her parents both writers and activists met at a rally for a free and democratic Ukraine a cause they would champion even after their move to Canada With their two young children in tow Chrystyna and her baby sister Kvitka they would make the incredible crossing of the Atlantic by boat to start a new life in Manitoba only narrowly missing the Gulags Despite harrowing beginnings Holman s story is a tale of love levity and the beauty of community Readers young and old will appreciate the intergenerational story she weaves as her family moves from Manitoba to Toronto to Charlottetown recounting tales of her mother s acerbic wit in dealing with her young students her father s rebuffs of her potential college beau or her daughters bonding with her parents through the traditions they brought from home Holman s tale involves a wide cast of characters from the Ukrainian Canadian community that congregated around her family and speaks to a world of invaluable Ukrainian cultural knowledge touching on everything from Christmas traditions embroidery and pysanky to the poems of women political prisoners in the USSR It is sure to make a wonderful addition to the shelves of Ukrainian Canadians interested in their history or anyone looking for a more intimate sense of the multicultural fabric of Canadian society **College and**

**Private School Directory of the United States** ,1926 **On the Margins of Realism** Ting Luo,2025-03-31 Realism has been endowed with a certain orthodox status as the aesthetic counterpart of China s modernization and studies of Chinese film history have largely accepted a master narrative of realism as the guiding aesthetic of mainland Chinese cinema This book argues however that alternative aesthetics to realism have always existed in Chinese cinema throughout its history from the early silent era to the new century The alternative aesthetics are closely linked to the indigenous Chinese ontology of cinema namely shadowplay yingxi The author presents an alternative account through a close examination of four distinct visual narrative and stylistic devices or themes that recur in different periods of Chinese film history the dream representation the doubling of characters the device of self reflexivity and the allegorical construction of space By considering specific films and scenes as problematic sites where history politics and aesthetics collide this book also seeks to elucidate the relationship between cinema and the multifaceted experiences of Chinese modernity with respect to subjectivity ideology identity and nationality This book will be of interest to scholars and students of Chinese cinemas realism and modernism *Green Sisters* Sarah McFarland Taylor,2009-09-15 Listen to a short interview with Sarah McFarland Taylor Host Chris Gondek Producer Heron building alternative housing structures and hermitages from renewable materials adopting the green technology of composting toilets solar panels fluorescent lighting and hybrid vehicles and turning their community properties into land trusts with wildlife sanctuaries *Green Sisters* gives us a firsthand understanding of the practice and experience of women whose lives bring together Catholicism and ecology orthodoxy and activism traditional

theology and a passionate mission to save the planet As green sisters explore ways of living a meaningful religious life in the face of increased cultural diversity and ecological crisis their story offers hope for the future and for a deeper understanding of the connections between women religion ecology and culture     Hollywood's Hard-Luck Ladies Laura Wagner,2020-02-10 In the era of Hollywood now considered its Golden Age there was no shortage of hard luck stories movie stars succumbed to mental illness addiction accidents suicide early death and more This book profiles 23 actresses who achieved a measure of success before fate dealt them losing hands in full public view Overviews of their lives and careers provide a wealth of previously unpublished information and set the record straight on long standing inaccuracies Actresses covered include Lynne Baggett Suzan Ball Helen Burgess Susan Cabot Mary Castle Mae Clarke Dorothy Comingore Patricia Dane Dorothy Dell Sidney Fox Charlotte Henry Rita Johnson Mayo Methot Marjie Millar Mary Nolan Susan Peters Lyda Roberti Peggy Shannon Rosa Stradner Judy Tyler Karen Verne Helen Walker and Constance Worth     The Andrews Sisters H. Arlo Nimmo,2007-05-01 The Andrews Sisters the legendary singing trio of the 1930s 1940s and 1950s are the most successful female singing group in history and were the world s top selling group until the Beatles arrived Of the 605 songs they recorded 113 charted They also made 18 movies appeared regularly on radio and television and entertained three generations of GIs Based on extensive research unpublished letters and interviews with family friends and colleagues this book documents not only the lives and work of the Andrews Sisters but also the popular culture spanned by their long careers The book contains a complete discography of their released unreleased and solo recordings including recording dates record numbers and accompaniment Also included are a filmography and documentation of their radio and television appearances     In the Supreme Court of the State of New York ,1928     **Railway Conductors' Monthly** ,1928     **The Railway Conductor** ,1928     Hollywood's Censor Thomas Doherty,2009-03-31 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 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 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 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 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 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 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 including Catholic priests Jewish moguls visionary auteurs hardnosed journalists and bluenose agitators Doherty's insightful behind the scenes portrait brings a tumultuous era and an individual both feared and admired to vivid life

**Hollywood's Image of the South** David Ebner, Larry Langman, 2001-09-30 From the 1920s and 1930s when American cinema depicted the South as a demi paradise populated by wealthy landowners glamorous belles and happy slaves through later more realistic depictions of the region in films based on works by Erskine Caldwell Tennessee Williams William Faulkner and Robert Penn Warren Hollywood's view of the South has been as ever changing as the place itself This comprehensive reference guide to Southern films offers credits plot descriptions and analyses of how the stereotypes and characterizations in each film contribute to our understanding of a most contentious American time and place Organized by subjects including Economic Conditions Plantation Life The Ku Klux Klan and The New Politics Hollywood's Image of the South seeks to coin a new genre by describing its conventions and attitudes Even so the Southern film crosses all known generic boundaries including the comedy the women's film the noir and many others This invaluable guide to an under recognized category of American cinema illustrates how much there is to learn about a time and place from watching the movies that aim to capture it *Working the System* Qiliang He, 2023-01-03 In *Working the System* Motion Picture Filmmakers and Subjectivities in Mao Era China 1949-1966 Qiliang He inquired into the making of the new citizenry in Mao era China 1949-1976 by studying five preeminent Shanghai based filmmakers These case studies shed light on how individuals subjectivities took shape in the cinematic arena under a new sociopolitical system after 1949 He suggests that a filmmaker's subjectivity was not fixed or stable but constantly in flux requiring a host of subjectivizing practices to re shape and consolidate it These filmmakers endeavored to reap maximal benefits from Mao's sociopolitical system and minimize the disadvantages that would make them victims under the system In short Qiliang He argues that the filmmakers not only worked under the socialist system imposed upon them but also worked the system in their best interests Through five chosen filmmakers creative control and their negotiation of their professional status within China's newly adopted socialist system the author presents a compelling case that illustrates how individual filmmakers constantly adjusted themselves professionally and ideologically to survive in a fast changing industry and a highly politicized society Lin Feng University of Leicester This book is a strong example of how much more we can learn about Mao era Chinese culture if we approach it less as alien due to Cold War prejudices and instead think of artists as creating under professional constraints in China just as they do everywhere Jason McGrath University of Minnesota [Directory of Public Secondary Schools in the State of California](#), 1929

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