



SHIRLEY TEMPLE in **"THE LITTLEST REBEL"** with **JOHN BOLES ELAEN HOWLEY JACK HOLY BILL ROBINSON** A Fox Picture



Presented by
The Fox Film Corporation

Shirley Temple Littlest Rebel

Terry Lindvall



Shirley Temple Littlest Rebel:

Shirley Temple in "The Littlest Rebel." [An Abridgment.] With Illustrations from the Photoplay, Etc Edward Henry PEPLÉ, 1935 Shirley Temple in The littlest rebel Edward Peple, Shirley Temple, 1935 **The Littlest Rebel. With Illustrations from the Motion Picture Featuring Shirley Temple** Edward Peple, 1936 **Heritage Signature Vintage Movie Poster Auction #636**, 2006 Vente d'affiches de cinémas les 12 et 13 juillet 2006 Dallas Texas USA Shirley Temple and the Performance of Girlhood Kristen Hatch, 2015-02-02 In the 1930s Shirley Temple was heralded as America's sweetheart and she remains the icon of wholesome American girlhood but Temple's films strike many modern viewers as perverse Shirley Temple and the Performance of Girlhood examines her early career in the context of the history of girlhood and considers how Temple's star image emerged out of the Victorian cult of the child Beginning her career in Baby Burlesks short films where she played vamps and harlots her biggest hits were marketed as romances between Temple and her adult male costars Kristen Hatch helps modern audiences make sense of the erotic undercurrents that seem to run through these movies Placing Temple's films in their historical context and reading them alongside earlier representations of girlhood in Victorian theater and silent film Hatch shows how Shirley Temple emerged at the very moment that long standing beliefs about childhood innocence and sexuality were starting to change Where we might now see a wholesome child in danger of adult corruption earlier audiences saw Temple's films as demonstrations of the purifying power of childhood innocence Hatch examines the cultural history of the time to view Temple's performances in terms of sexuality but in relation to changing views about gender class and race Filled with new archival research Shirley Temple and the Performance of Girlhood enables us to appreciate the simpler times of Temple's stardom in all its thorny complexity **The Little Girl Who Fought the Great Depression** John F. Kasson, 2014-03-06 An elucidating cultural history of Hollywood's most popular child star a must read Bill Desowitz USA Today For four consecutive years she was the world's box office champion With her image appearing in periodicals and advertisements roughly twenty times daily she rivaled FDR and Edward VIII as the most photographed person in the world Her portrait brightened the homes of countless admirers among them J Edgar Hoover Andy Warhol and Anne Frank Distinguished cultural historian John F Kasson shows how amid the deprivation and despair of the Great Depression Shirley Temple radiated optimism and plucky good cheer that lifted the spirits of millions and shaped their collective character for generations to come **Racechanges** Susan Gubar, 2000-04-20 When the actor Ted Danson appeared in blackface at a 1993 Friars Club roast he ignited a firestorm of protest that landed him on the front pages of the newspapers rebuked by everyone from talk show host Montel Williams to New York City's then mayor David Dinkins Danson's use of blackface was shocking but was the furious pitch of the response a triumphant indication of how far society has progressed since the days when blackface performers were the toast of vaudeville or was it also an uncomfortable reminder of how deep the chasm still is separating black and white America In Racechanges White Skin Black Face in American

Culture Susan Gubar who fundamentally changed the way we think about women's literature as co-author of the acclaimed *The Madwoman in the Attic* turns her attention to the incendiary issue of race. Through a far-reaching exploration of the long overlooked legacy of minstrelsy, cross-racial impersonations or racechanges throughout modern American film, fiction, poetry, painting, photography and journalism, she documents the indebtedness of mainstream artists to African American culture and explores the deeply conflicted psychology of white guilt. The fascinating racechanges Gubar discusses include whites posing as blacks and blacks passing for white, blackface on white actors in *The Jazz Singer*, *Birth of a Nation* and other movies as well as on the faces of black stage entertainers. African American deployment of racechange imagery during the Harlem Renaissance including the poetry of Anne Spencer, the black and white prints of Richard Bruce Nugent and the early work of Zora Neale Hurston, white poets and novelists from Vachel Lindsay and Gertrude Stein to John Berryman and William Faulkner writing as if they were black, white artists and writers fascinated by hypersexualized stereotypes of black men and nightmares and visions of the racechanged baby. Gubar shows that unlike African Americans who often are forced to adopt white masks to gain their rights, white people have chosen racial masquerades which range from mockery and mimicry to an evolving emphasis on inter-racial mutuality and mutability. Drawing on a stunning array of illustrations including paintings, film stills, computer graphics and even magazine morphings, *Racechanges* sheds new light on the persistent pervasiveness of racism and exciting aesthetic possibilities for lessening the distance between blacks and whites.

Screen Saviors Hernan Vera, Andrew Gordon, 2003. *Screen Saviors* studies how the self of whites is imagined in Hollywood movies by white directors featuring white protagonists interacting with people of another color. This collaboration by a sociologist and a film critic using the new perspective of critical white studies offers a bold and sweeping critique of almost a century's worth of American film from *Birth of a Nation* 1915 through *Black Hawk Down* 2001. *Screen Saviors* studies the way in which the social relations that we call race are fictionalized and pictured in the movies. It argues that films are part of broader projects that lead us to ignore or deny the nature of the racial divide in which Americans live. Even as the images of racial and ethnic minorities change across the twentieth century, Hollywood keeps portraying the ideal white American self as good looking, powerful, brave, cordial, kind, firm and generous, a natural born leader worthy of the loyalty of those of another color. The book invites readers to conduct their own analyses of films by showing how this can be done in over 50 Hollywood movies. Among these are some films about the Civil War: *Birth of a Nation*, *Gone with the Wind* and *Glory*; some about white messiahs who rescue people of another color: *Stargate*, *To Kill a Mockingbird*, *Mississippi Burning*, *Three Kings* and *The Matrix*; the three versions of *Mutiny on the Bounty* 1935, 1962 and 1984; and interracial romance: *Guess Who's Coming to Dinner*. Forty years of Hollywood fantasies of interracial harmony from *The Defiant Ones* and *In the Heat of the Night* through the *Lethal Weapon* series and *Men in Black* are examined. This work in the sociology of knowledge and cultural studies relates the movies of Hollywood to the large political agendas on race relation in the United States. *Screen Saviors* appeals to the general reader interested in

the movies or in race and ethnicity as well as to students of com *Shirley Temple* Anne Edwards,2017-02-01 At the age of five Shirley Temple became the world s most famous and acclaimed child the most talented beautiful child performer ever to capture the public s imagination By the time she was ten she had either met or had received words of admiration from almost everyone of distinction Nine tenths of the world could recognize her on sight She single handedly cheered an entire nation caught in the firm grip of a depression Her films saved a major studio from bankruptcy She earned more than the President of the United States and lived in her own junior sized San Simeon As lionized idolized and protected as royalty Shirley Temple was the one and only American Princess Shirley Temple is brought into focus in this definitive intimate portrait of her as a child and as the woman that child became a woman forced to live her entire life in the shadow of her own past glory We follow the tumultuous events and disappointments that marked Shirley Temple s meteoric rise to unprecedented fame as a child star her fall as an adolescent who had outgrown her appeal and her surprising ascent into a word figure as ambassador to the United Nations Chief of Protocol for the United States and Ambassador to Ghana her princess in the tower upbringing that isolated her from friends and real child s play and from studio co workers as well her obsessive relationship with her mother Gertrude who lived her life through her famous daughter her power over one of Hollywood s greatest despots Darryl Zanuck her fairy tale marriage to John Agar that became a nightmare filled with flaunted infidelities and alcoholism her romance with Charles Black and her transformation from film start to society matron television tycoon to American diplomat her courageous battle with cancer and her ever present realization that little Shirley Temple s greatness would always exceed that of the grown woman Shirley Temple s most notable diplomatic achievement was her appointment by President H W Bush as the first and only female ambassador to Czechoslovakia She was present during the Velvet Revolution which brought about the end of Communism in the country and she played a critical role in hastening the end of the Communist regime by openly sympathizing with anti Communist dissidents and later establishing formal diplomatic relations with the newly elected government led by V clav Havel She took the unusual step of personally accompanying Havel on his first official visit to Washington riding along on the same plane Anne Edwards has had the cooperation of those who have been closest to Shirley Temple in all stages of her unique life She has written a book that does not spare the truth and is as glittering an expose of Hollywood and its power brokers as any bestselling novel of that genre Shirley Temple American Princess is a moving and inspirational story that gives great insight into the privileged corridors of fame and glory where only the legendary figures of our times have walked *The Littlest Rebel* Edward Peple,1959 Only a plea to President Lincoln can help when the father of a plantation girl is arrested and charged with espionage against the Yankees *The Lost Hollywood Collection Featuring Photos from the Culver Picture Service Files, Auction Catalog #363* Ivy Press,2006-06
Abraham Lincoln and Women in Film Frank J. Wetta,Martin A. Novelli,2024-02-28 Frank J Wetta and Martin A Novelli s *Abraham Lincoln and Women in Film* investigates how depictions of women in Hollywood motion pictures helped forge the

myth of Lincoln Exploring female characters backstories the political and cultural climate in which the films appeared and the contest between the moviemakers imaginations and the varieties of historical truth Wetta and Novelli place the women in Lincoln s life at the center of the study including his mother Nancy Hanks Lincoln his stepmother Sarah Bush Lincoln his lost loves Ann Rutledge and Mary Owens and his wife and widow Mary Todd Lincoln Later while inspecting Lincoln s legacy they focus on the 1930s child actor Shirley Temple and the 1950s movie star Marilyn Monroe who had a well publicized fascination with the sixteenth president Wetta and Novelli s work is the first to deal extensively with the women in Lincoln s life both those who interacted with him personally and those appearing on screen It is also among the first works to examine how scholarly and popular biography influenced depictions of Lincoln especially in film **The Long Reconstruction**

Frank J. Wetta, Martin A. Novelli, 2013-09-11 A century and a half after the Civil War Americans are still dealing with the legacies of the conflict and Reconstruction including the many myths and legends spawned by these events *The Long Reconstruction* The Post Civil War South in History Film and Memory brings together history and popular culture to explore how the events of this era have been remembered Looking at popular cinema across the last hundred years *The Long Reconstruction* uncovers central themes in the history of Reconstruction including violence and terrorism the experiences of African Americans and those of women and children the Lost Cause ideology and the economic reconstruction of the American South Analyzing influential films such as *The Birth of a Nation* and *Gone with the Wind* as well as more recent efforts such as *Cold Mountain* and *Lincoln* the authors show how the myths surrounding Reconstruction have impacted American culture This engaging book is essential reading for anyone interested in the history of Reconstruction historical memory and popular culture *100 Film Musicals* Douglas Pye, Jim Hillier, 2019-07-25 From the coming of sound to the 1960s the musical was central to Hollywood production Exhibiting often in spectacular fashion the remarkable resources of the Hollywood studios musicals came to epitomise the very idea of light entertainment Films like *Top Hat* and *42nd Street* *Meet Me in St Louis* and *On the Town* *Singin in the Rain* and *Oklahoma* *West Side Story* and *The Sound of Music* were hugely popular yet were commonly regarded by cultural commentators as trivial and escapist It was the 1970s before serious study of the Hollywood musical began to change critical attitudes and foster an interest in musical films produced in other cultures Hollywood musicals have become less common but the genre persists and both academic interest in and fond nostalgia for the musical shows no signs of abating *100 Film Musicals* provides a stimulating overview of the genre s development its major themes and the critical debates it has provoked While centred on the dominant Hollywood tradition *100 Film Musicals* includes films from countries that often tried to emulate the Hollywood style like Britain and Germany as well as from very different cultures like India Egypt and Japan Jim Hillier and Douglas Pye also discuss post 1960s films from many different sources which adapt and reflect on the conventions of the genre including recent examples such as *Moulin Rouge* and *High School Musical* demonstrating that the genre is still very much alive **The 1930s** J.B. Bennington, Zenia Sacks

DaSilva,2016-04-26 In 2010 Hofstra University celebrated its 75th anniversary inviting scholars to the campus to discuss the world as it was in the year Hofstra was founded The conference 1935 The Reality and the Promise provided a wide ranging exploration of the 1930s with presentations discussions and events highlighting the arts entertainment society politics literature and science in that momentous decade This volume encompasses a selection of the most interesting and enlightening papers from this conference providing both depth and breadth of coverage By any measure the 1930s was a pivotal decade in modern history a time when the reality of current events and the foreshadowing of events to come tempered all promise The tension between reality and promise is a recurrent theme in the chapters brought together here as well as in the personalities and faces that came to define this decade **White Screens/Black Images** James

Snead,2016-07-22 Hollywood s representation of blacks has been consistently misleading promoting an artificially constructed mythology in place of historical fact But how James Snead asks did black skin on screen develop into a complex code for various types of white supremacist discourse In these essays completed shortly before his death in 1989 James Snead offers a thoughtful inquiry into the intricate modes of racial coding in Hollywood cinema from 1915 to 1985 Snead presents three major methods through which the racist ideology within film functions mythification in which black images are correlated in a larger sceme of semiotic valuation where the dominant I needs the marginal other in order to function effectively marking in which the color black is repeatedly over determined and redundantly marked as if to force the viewer to register the image s difference from white and omission the repetition of black absence from positions of autonomy and importance White Screens Black Images offers an array of film texts drawn from both classical Hollywood cinema and black independent film culture Individual chapters analyze Birth of a Nation King Kong Shirley Temple in The Littlest Rebel and The Little Colonel Mae West in I m No Angel Marlene Dietrich in Blonde Venus Bette Davis in Jezebel the racism of Disney s Song of the South and Taxi Driver Making skillful use of developments in both structuralist and post structuralist film theory Snead s work speaks not only to the centrality of race in Hollywood films but to its centrality in the formation of modern American culture *This War Ain't Over* Nina Silber,2018-11-02 The New Deal era witnessed a surprising surge in popular engagement with the history and memory of the Civil War era From the omnipresent book and film *Gone with the Wind* and the scores of popular theater productions to Aaron Copeland s *A Lincoln Portrait* it was hard to miss America s fascination with the war in the 1930s and 1940s Nina Silber deftly examines the often conflicting and politically contentious ways in which Americans remembered the Civil War era during the years of the Depression the New Deal and World War II In doing so she reveals how the debates and events of that earlier period resonated so profoundly with New Deal rhetoric about state power emerging civil rights activism labor organizing and trade unionism and popular culture in wartime At the heart of this book is an examination of how historical memory offers people a means of understanding and defining themselves in the present Silber reveals how during a moment of enormous national turmoil the events and personages of the Civil War

provided a framework for reassessing national identity class conflict and racial and ethnic division The New Deal era may have been the first time Civil War memory loomed so large for the nation as a whole but as the present moment suggests it was hardly the last

Reconstructing American Historical Cinema J.E. Smyth,2006-10-27 In *Reconstructing American Historical Cinema* From *Cimarron* to *Citizen Kane* J E Smyth dramatically departs from the traditional understanding of the relationship between film and history By looking at production records scripts and contemporary reviews Smyth argues that certain classical Hollywood filmmakers were actively engaged in a self conscious and often critical filmic writing of national history Her volume is a major reassessment of American historiography and cinematic historians from the advent of sound to the beginning of wartime film production in 1942 Focusing on key films such as *Cimarron* 1931 *The Public Enemy* 1931 *Scarface* 1932 *Ramona* 1936 *A Star Is Born* 1937 *Jezebel* 1938 *Young Mr Lincoln* 1939 *Gone with the Wind* 1939 *Stagecoach* 1939 and *Citizen Kane* 1941 Smyth explores historical cinema s connections to popular and academic historiography historical fiction and journalism providing a rich context for the industry s commitment to American history Rather than emphasizing the divide between American historical cinema and historical writing Smyth explores the continuities between Hollywood films and history written during the first four decades of the twentieth century from Carl Becker s famous *Everyman His Own Historian* to Howard Hughes s *Scarface* to Margaret Mitchell and David O Selznick s *Gone with the Wind* Hollywood s popular and often controversial cycle of historical films from 1931 to 1942 confronted issues as diverse as frontier racism and women s experiences in the nineteenth century South the decline of American society following the First World War the rise of Al Capone and the tragic history of Hollywood s silent era Looking at rarely discussed archival material Smyth focuses on classical Hollywood filmmakers adaptation and scripting of traditional historical discourse and their critical revision of nineteenth and twentieth century American history *Reconstructing American Historical Cinema* uncovers Hollywood s diverse and conflicted attitudes toward American history This text is a fundamental challenge the prevailing scholarship in film history and cultural studies

LIFE ,1938-07-11 *LIFE* Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use

God on the Big Screen Terry Lindvall,2019-08-13 Links film history with church history over the past century illuminating America s broader relationship with religious currents over time Moments of prayer have been represented in Hollywood movies since the silent era appearing unexpectedly in films as diverse as *Rebecca* of *Sunnybrook Farm* *Frankenstein* *Amistad* *Easy Rider* *Talladega Nights* and *Alien 3* as well as in religiously inspired classics such as *Ben Hur* and *The Ten Commandments* Here Terry Lindvall examines how films have reflected and sometimes sought to prescribe ideas about how one ought to pray He surveys the landscape of those films that employ prayer in their narratives beginning with the silent era and moving through the uplifting and inspirational movies of the Great Depression and World War II the

cynical anti establishment films of the 60s and 70s and the sci fi and fantasy blockbusters of today Lindvall considers how the presentation of cinematic prayer varies across race age and gender and places the use of prayer in film in historical context shedding light on the religious currents at play during those time periods God on the Big Screen demonstrates that the way prayer is presented in film during each historical period tells us a great deal about America s broader relationship with religion

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